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SATURDAY, DECEMBER 2, 1876.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

THE NATIONAL CONFERENCE on the EASTERN QUESTION is fixed for **FRIDAY**, December 8th, at ST. JAMES'S HALL, London, W., at Twelve o'clock noon. The DUKE of WESTMINSTER, K.G. and the EARL of SHAPERO, K.G. to preside. Admission by Ticket only to Representatives. Persons sympathizing with the object of the Conference desirous of admission, must apply to 26, Canada Building, King-street, Westminster, S.W.

GEORGE HOWARD, J. Hon. Secretaries.
F. W. CHESSEX,
J. W. PROBYN,
E. S. PRYOR, Secretary

Dec 1, 1876.

THE LATE MR. GEORGE SMITH.—A Committee has been formed to raise a FUND for the benefit of the Family of the late Mr. GEORGE SMITH, of the British Museum, the distinguished Assyrian scholar and Explorer, who died, while prosecuting his Researches at Aleppo, in August last.

Her Majesty the Queen has been graciously pleased to grant a small Pension to the Widow of Mr. Smith; but a Fund of Six Years' Value is required to meet the expenses of her support, and it is especially on their behalf that an appeal is now made to a generous Public, which has profited so largely by Mr. G. Smith's labours and discoveries in the field of Biblical Research.

Subscriptions are earnestly solicited, and may be paid, or forwarded by Cheque or Post-office order, crossed "George Smith Fund," to Messrs. Bonapart & Co., 74, Lombard-street, E.C.

Chairman of the Committee.

Major-General Sir H. C. RAWLINSON, K.C.B.

BRITISH ARCHAEOLOGICAL ASSOCIATION.—The SECOND MEETING of the SESSION will be held, at 32, Zackley-street, on **WEDNESDAY**, December 6, at 8 p.m. A Paper will be read on "Ancient Canterbury," by Mr. JOHN BRENT. F.S.A. A few Non-Members' Tickets may be had gratuitously on application to Mr. E. P. LOFTUS BROCK, F.S.A., one of the Honorary Secretaries, 37, Bedford-place, Russell-square, W.C.

GENERAL EXHIBITION of WATER-COLOUR DRAWINGS.—Dulwich College, Dulwich Hall, Piccadilly. Notice to Artists. The DAYS for RECEIVING DRAWINGS for the Thirteenth Annual Exhibition will be **MONDAY** and **TUESDAY**, the 1st and 2nd of January next, from 10 a.m. to 10 p.m. Regulations can be had of R. P. MCNAE, Secretary.

EXHIBITION of COPIES from WORKS of OLD MASTERS.—The ARUNDEL COLLECTION of Water-Colour Drawings, Chromo-lithographs, Engravings, and casts from Ancient Frescoes, Pictures, and Sculptures is OPEN to the Public without payment, daily, from 10 till 5. 32, Old Bond-street, W.

LADY GODIVA.—This celebrated PICTURE by Van Lerie is NOW ON VIEW, from 10 till 5 daily, at the London Stereoscopic Company's Gallery of Fine Arts, 110, 108, and 106, Regent-street, W. Admission by address card.

CRYSTAL PALACE PICTURE GALLERY.—PRIZE MEDALS will be given for the Best Pictures exhibited next Season. Receiving Days, Friday 19th and 20th, when the present Exhibition will close. For particulars, apply to Mr. C. W. WASS.

AN ADDRESS on ART-TEACHING and ART-CRITICISM will be delivered by W. H. FISK, Esq., at the 46, Great Marlborough-street, Regent-street, on **MONDAY**, December 11. The fee of £100 will be retained by the Hon. Secy., or of Messrs. JENNINGS, 16, Duke-street, Manchester-square, and W. H. BIGGS, 31, Conduit-street, Bond-street.

AN ARTIST wishes to give LESSONS in WATER-COLOUR PAINTING. Terms moderate—For particulars and references address H. L., care of Mr. Badger, 97, Boundary-street, St. John's-wort, London, N.W.

LESSONS in DRAWING and PAINTING may be had of a Lady Art-Student, either in Schools or Private Families.—Address A. B., Dosester's Library, 264, Dalston-lane, E.

CIRTON COLLEGE, CAMBRIDGE.—The next ENTRANCE EXAMINATION will be held in **CAMBRIDGE**, 1877. Forms of Entry are now ready, and may be obtained on application to the Secretary, 12, Great St. John's-street, Cambridge. The Examination Fee of £1, on or before January 31. Two Scholarships, of the value respectively of 90*£* a year for four years, and 100*£* a year for three years, will be awarded in connexion with this Examination. Further information may be obtained on application to the Secretary, Miss DAVIES, 17, Cunningham-place, London, N.W.

BRIGHTON COLLEGE.—Principal—The Rev. CHARLES BIGG, M.A., late Senior Student and Tutor of Christ's Church, Oxford.

Vice-Principal—The Rev. JOSEPH NEWTON, M.A. Fifteen Scholarships. For particulars, address the SECRETARY.

NEXT TERM commences JANUARY 23, 1877.

UNIVERSITY COLLEGE, BRISTOL.

Miss MCNAE is prepared, under the sanction of the Clifton Association for Promoting the Higher Education of Women, to receive as BOARDERS Ladies who intend to become Students of the above College.—For particulars apply to Miss MCNAE, 17, Brighton-park, Clifton.

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HOUSE-SURGEON WANTED for the BIRMINGHAM HOMEOPATHIC HOSPITAL. Must be fully Qualified. Salary, 8*£* a year.—Application to be made to the Secretary of the Medical Board.

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EDUCATION.—The FELL & FLOYD ENGINEERING SYSTEM.—Practical and Theoretical Scientific Instruction, with experience in Works, Field and Drawing Office, Private Lessons, Surveying and Residence.—Prospectus from FELL & FLOYD, 23, Broad-lane, E.C.

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Stockton-on-Tees, November 29, 1876.

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TO LECTURERS.—The Committee of the Southampton Polytechnic Institution are now making up their Lecture List for the Second Half of the Session, and are prepared to receive OFFERS of LECTURES.—All applications, with List of Subjects, Terms, &c., to be made to the Hon. Secy., Mr. H. M. GILBERT, Ye Olde Bock Shoppe, Southampton.

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MANY will no doubt have seen the letters of Mr. John T. Dexter, published in the *Athenæum* of the 11th and 25th instants. In these letters Mr. Dexter claims the authorship of two or three brief articles of mine, upon the same subject as my present volume, one of which was made use of in it; and thus, by implication at least, he claims joint authorship in my book, "The Dutch in the Arctic Seas."

No more unjust or unwarrantable claim was ever put forth by one man to the work of another, because, forsooth, the first may have rendered a little assistance upon the labour of his friend when the latter wrote as one comparatively inexperienced; and I take this method of making known the facts in this case more fully than the limited space of the *Athenæum* could afford, however liberal its editor might feel disposed to be. Already (*vide Athenæum* of the 18th of November) I have repeated, in unmistakable language, this most preposterous claim; but as there is no limit to Mr. Dexter's presumption, the public will allow it is high time that the whole of the facts were made known, and the matter disposed of for all. This course is also the more incumbent upon me, since a base and shameless document is being thrust under the eyes of busy men, purporting to be a "Statement of Facts . . . by John T. Dexter, Corresponding Member of the Historical Society of Pennsylvania, and London Correspondent of the Philadelphia Evening Telegraph, &c., &c., &c." in which, with an effrontery quite unparalleled, yet thoroughly characteristic of that gentleman, other people's names are freely introduced. This precious document, designated by its author in his very *gifted* way, "A Tangled Skein" (the assumed snarl in which I trust to unravel), would seem to be an advertisement of some marvellous autographic press whiz, wanting the respectability even of legitimate printers' ink to recommend it, although it is sent through the Post-office as "printed matter" and "printed proofs only."

Without further preliminary, let it at once be understood that this is no new complaint, save in the audacious extent of Mr. Dexter's claim as now made, and that he has been thanked in my Preface (at p. xxiii) for his services, in the manner he himself prescribed, and in his own language.

In the summer of last year I did supply two brief articles, or, more properly, one paper in two parts, to the *Transatlantic*, with a general title the same as my book, "The Dutch in the Arctic Seas," having, indeed, contributed one or two articles to the magazine before ever I knew Mr. Dexter. At the invitation of the Editor of the *European Review*, I also supplied a short anonymous article to that paper, entitled, "A Plea for a Dutch Arctic Expedition." Of the latter article, however, I do not require here to speak. As regards the two articles first mentioned,—one of which, a paper of nine pages, entitled, "A Dutch Arctic Expedition and Route," is used in my present volume, and to which it gives its name as a sub-title,—while Mr. Dexter assisted me upon it, I did not once think of his wishing to deny to me the results of labours upon which I had spent almost months; whereas his assistance to me, in connexion with MS. which he, in shaping up, generally chose to rewrite (but preserving, with singular success, my language), could only have occupied hours (though I would by no means wish to underrate the time or his service).

But for this I was most grateful, and have frequently said

and written that I owed much to him. The retouching of MS., however, or even the clerical performance of a little original writing from books open at the proper pages, or pointed-out extracts here and there whizzed in, cannot, I think, any more than the "revising of proof-sheets" (*vide Athenæum*, Nov. 11th, p. 619), constitute authorship proper; and to show that the conception of the whole undertaking was mine, I have only to quote from Mr. Dexter's own correspondence, where, in a letter to the *Evening Telegraph*, published October 2nd, 1875, he is free to tell Philadelphia, as a matter of news, that "the proposal of a Dutch National Arctic Expedition makes headway in Holland," and that the present writer "is in high feather therewith, as well he may be, for it is with him that the idea of the thing originated, and he has not for one moment lost sight of it"—naming as his warrant some half-dozen prominent Dutch gentlemen who had signified to me their approval. Perhaps he exaggerated as to the active sympathy of Holland; but as I have since produced my book with the fairly general approval of the public, perhaps I may add—and as I have not, I am quite sure, "for one moment lost sight" of its object, it will doubtless be owned that he did not greatly exaggerate in this reference to my earnestness.

Why then, Mr. Dexter should have imbibed so different a spirit from this, and set up the astounding claim he now does, by reviving his inexplicable feeling of a year ago, when strangely he sought to prevent my making a little book of the magazine articles, and so converted one only into a volume of 263 pages, not one page of which he saw,—I cannot imagine, unless he be moved to jealousy by the favourable reception of my work.

But my Preface he did see in MS. Faithful to my promise of acknowledgement made in a letter to the *Publishers' Circular*, of Dec. 31st, 1875, noticing an unkindly item he had got into the previous number, and in obedience to an ever-present intention, I sent my Preface all the way to New York for him to see, and to see my form of thanks to himself. He returned it with a brief suggested one of his own formulating, the same post also bringing a postal card (dated "New York City, 2 April '76"), in which he chided me for my liberality, deeming my acknowledgments too "numerous and specific," and saying, "they seem to assign away all the credit that an author cares to retain," while his form in this respect, the post-card says, would exhibit also "indebtedness to certain persons—the exact amount of obligation being left to the consciousness of each person concerned, and to the imagination of the reader"; adding, "You could do no harm, you would please your creditors by a mention in a list so drawn."

The Preface draft of two paragraphs thus volunteered by one who had not seen my book, I could not accept, and I freely wrote Mr. Dexter so; for I meant that my Preface should relate the story of a hard year's work in this Dutch Arctic Expedition business, a story which I fear he by no means wished I should tell. But I did accept his form of thanks, instead of the ampler form I had submitted. The second paragraph of his "suggested Preface" reads thus:—"The author's acknowledgments are, for kindly words and partial assistance, to (among others) the gentlemen named hereunder; and to some of them his obligations are greater than they would be willing that he should publicly state"—five blank lines now representing himself and the

four other gentlemen named in my Preface at this point (three of the gentlemen named after him, being not only accepted, but distinguished, authors or writers in their respective departments); and yet Mr. Dexter has, in a letter to me recently, seen fit to allude to these respectable associates of his in my Preface, as "Toms, Dicks, and Harrys."

This I thought modest of Mr. Dexter, and, since his name would come first, I regarded this form of thanks as very satisfactory. I supposed everything to be most satisfactory; and I hastened an "advance" copy of my book to him at Philadelphia, four months ago, which was pleasantly acknowledged. But it turned out that he was not satisfied, even after having formulated his own thanks. To my surprise, on his return a month since, a demand was made of me, that I should send round to the twenty-five or thirty newspapers and reviews that had noticed my book, stating what would have been no less silly than untrue, that he and not I, was the author of those brief articles. I replied that if I had inadvertently omitted ought, after everything I had done, "I should be only too happy, in any newly printed edition of my book, to put in quotations, or otherwise indicate, any language that might be his"; adding, that "I did not know what more I now could do."

This would not do at all; but I could do no better. After, therefore, repeating my proposal until, indeed, he had spurned it three times, he meanwhile refusing to see me when I called to talk with him, I withdrew it—to take my chance before the bar of public opinion. If he felt that he must trouble the public with a matter which at the most could involve only a few sentences, or possibly paragraphs, of writing, and a service duly acknowledged. To that discriminating judge, therefore, I submitted my case.

In making this defence, let me add, I have, perforce, given the history of my book thus far, the writing of which, surely has been rather a struggle than a literary diversion; though in the former regard there is, perhaps, still some "unwritten history." If any have supposed, as some may have done, that through its production I was alone anxious to acquire a name among the Arctic scholars or geographers of the world, I can truly say I had no such exalted ambition or thought. While I have been impelled by enthusiasm for Holland, and by a genuine desire to accomplish the object originally aimed at, a book I had to write, and a book I resolved to write.

Thus the public has revealed to it—hardly a compensation, however, for this wanton annoyance—one all-powerful incentive to my labour which it could not otherwise have understood, and which I have striven hard to keep unknown.

In conclusion, I am not sorry for having known Mr. Dexter: I only regret that he should have proved himself so little worthy, apparently, of the confidence I reposed in him. I have no fear that he will deprive me of the rewards, be they either pecuniary or honorary, which my labour may be thought worthy to bring to me. And as I have expressed gratitude under the circumstances for his former attempt at my injury, I may also thank him for the last, while I trust that the one whose sudden modesty made him commendably anxious that my obligations for his early "partial assistance" should be kept private, will now rest satisfied with this public expression.

S. R. VAN CAMPEN.
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The late Mr. Thackeray made the name of Mackay rhyme to *baccy*. This seems a disparagement of those noble Mackays who once occupied the whole of Sutherlandshire—or the best part of it. They were evicted by the ducal proprietor in order to make room for sheep, and give elbow-room to gentlemen who killed time by shooting stags. If the Mackays should ever gather together again and march into Sutherland county, in order to recover their old possessions, it is expected that public sympathy will support them; but it is also hoped, from their characteristic generosity, that they will allow a decent annuity to the ducal family for the time being!

Those Mackays were, no doubt, a brave and honourable set of men, and Dr. Mackay may be proud of belonging to them. They were martial men; his own ancestors belonged to the army, and but for bad luck and evil circumstance, he himself would have been a

soldier. The Mackays were not Jacobites but hearty Whigs, not sparing their blood in support of the "wee German laddie" who had got into the seat of the Stuarts, and who called it the throne of his ancestors. We shall go far enough back if we say that the Doctor had a grandfather, a Capt. Mackay, who was challenged by a superior officer to fight a duel. This was at a time when an officer declining such an encounter would be ruined; and accepting it would be, in all probability, equally ill off. In the present case, Capt. Mackay shot his Colonel (Campbell) dead, and forthwith had to retire on half-pay. He went abroad and lived among the Dutch Mackays, at Venlo. Young fellows whose fathers had only their half-pay to exist upon were obliged to begin their own battle of life at a very early age. Dr. Mackay's father was one of these. He served first in the navy, next in the army, kept up the honour of the name of the clan in both services, and was on duty in Perth when, in the year 1814, Charles Mackay was born. There were early clouds upon the latter's life, and circumstance so adverse,—some would say, lucky,—that the boy was made over to the keeping of Sergeant Threlkeld and his wife, the former being about to resume his old calling as a tailor, and in this tailor's home the motherless boy was brought up, in a dirty back street of dirty Woolwich. Dr. Mackay bears warm testimony to the tender affection of his foster mother, and to the fatherly kindness of ex-Sergeant Threlkeld.

Charles Mackay was put to school in London, where a fondness for literature grew upon him, and he speedily gave evidence thereof by writing 'Hamlet in Palmyra,' the inspiration being Volney's 'Ruins.' The writer thinks he was probably "a precocious little fool." One of his friends thought so too, and put the MS. in the fire; but this cruel-kind friend introduced the lad to the then famous Edward Irving, whose squint did not, it appears, damage his sublimity, and the preacher's praise of some lines on the subject of Saul and David induced the young writer to look to authorship as his proper vocation. Dr. Mackay expresses some regret at ever having looked in that uncertain direction.

Next, there turned up a martial kinsman of rank, who was of opinion that the boy should prepare himself for the career of arms, and go out to him to India. This prospect held good for a time, till the Indian cousin and the young fellow's father differed, when the prospect faded. Charles Mackay went over to Brussels, where his father supplemented his half-pay by teaching languages, and where the son, in a short time, became a sort of servant-secretary, clerk, &c., to William Cockerill. Here the autobiographer, filling many offices honourably, and turning his leisure to useful purposes, may be said to have educated himself, and to have got into the path which caused him, as he puts it, to stick fast irrevocably in literature, thenceforth and for ever. The Belgian revolution seems to have been somewhat disastrous to himself, the Cockerills, and the King of Holland. After some wandering in France, Mr. Mackay arrived in London in 1832; "the world was all before me," which, marked as a quotation, is not more correct than some other passages from the poets to be found in

these volumes. At all events, Mr. Mackay had no difficulty of selection. In a few months Mr. Black, the editor of the *Morning Chronicle*, appointed Mr. Mackay sub-editor to Mr. George Hogarth, the sub-editor to Mr. Black. And here commences the literary gallery of portraits in these volumes. The following is a true likeness of "dear old Black":—

"John Black was a thorough journalist. His whole soul was in his business. He was a keen politician, and an acute critic; but his mind had capacity for other things than politics and criticism, and ran over the whole gamut of literature and knowledge. He spoke with the strong border accent of his native town of Dunse in Berwickshire, and had a fund of homely humour, which he expressed in the homeliest and sometimes the coarsest words. He was an accomplished linguist, and particularly fond of Greek, and used to boast that he could read off at sight one of his own or anybody else's leaders into that language. He would occasionally recite Greek passages or *rotundas*, and affirm with great glee that the music of the language was so sonorous and so magnificent as to afford pleasure to the ear, even of one who could not understand a word of it. But he was not merely a learned man; he had a heart overflowing with kindness, and a warm sympathy with all literary talent. Nothing delighted him more than to find a young man of genius and good conduct whom he could help to ascend the steps of the difficult ladder of worldly fortune. At this period of his life he resided rent free with Mrs. Black on the upper floors of the *Morning Chronicle* office, at No. 322, Strand, now the printing-offices of the *Weekly Times* and the *London Journal*; and had besides a little cottage at Lewisham Hill, on the skirts of Blackheath, to which he resorted every Friday night, or rather Saturday at two or three in the morning, when the material of the Saturday's paper was in the printer's hands. He used to walk the distance, whatever might be the season or the weather, and remain in rural idleness until the Sunday evening, when he walked up to town to resume his usual round at the mill-wheel of his business. I dwell thus particularly upon him, not only because he was my first literary friend, but because he was the last of the London editors of the old school, and had made his way by sheer ability and force of character to the influential position which he held."

Dr. Mackay's record of the delight of Black at discovering and helping a young man of genius and good conduct is naïve, and may be self-applied without vanity. We must add that the pages which are likely to be most attractive are those which contain portraits of literary men and the fierce struggle which some of them had to live. The "break down" of most of those who have fallen in the battle is almost invariably ascribed to over-work. Yet, as a matter of fact, the failure should be ascribed, in most cases, not to over-work, but to the remedies resorted to in order to make continuous labour pleasant. Charles Dickens thought that a wearied mind could be refreshed by wearying the body; and he practised excess of exercise, which, in its way, is as fatal to health as any other excess—whether of wine, spirits, tea or coffee. The men who let nature alone, take their fair share of rest, keep early hours, and are methodical, not fitful and capricious in their hours for labour, know nothing of over-work, but get through it all easily. There is a well-known novel writer of the present day who joined to that self-chosen vocation that of one pleasantly imposed upon him in a public office. The number of his novels is beyond our counting, but we are told that every one of them was written before nine o'clock in the

morning, that not a minute of the time due to the public was taken from them, and that, withal, ample margin was left for recreation and repose. Something similar may be said of other gentlemen who unite literary work, on private account, with public duties to be also fulfilled. Method and early hours at night and morning, will do more for a brain-worker than strong tea or stronger anything. Even those whose duties keep them especially at night work, may practise a regularity of labour and rest which shall more conduce to tolerable health, if not to increase of strength, than any "whip" to help them, feverishly, at the oar.

One of the most interesting of so-called victims to over-work was a clever man who is already clean forgotten outside a certain circle,—Angus Reach. Thackeray, who was far from being averse from giving annoyance to sensitive friends,—despite the kindness of his nature,—used to much ruffle the serenity of poor Reach, by addressing him as if his name rhymed to *peach*. Angus, once for all, told Thackeray that his name was a dissyllable, a Gaelic name, *Re-Ach*; on which notification, which was made at table, Thackeray took up a peach, and presented it with the words: "Mr. Re-Ach, will you take a *Pe-Ach*?" Angus was the originator of picturesque reporting, he was also a meritorious "Special," and a novelist of some ability. Indeed, he undertook any and every thing, and fought the terrible fight of Work against Time, which is invariably disastrous to the Worker, and this was the end of it:—

"One day—he was only thirty-five years of age, and had been about fourteen years in London—he went into the shop of Colnaghi, the print-seller in Pall Mall, on some business of art criticism for the *Morning Chronicle*. He had not been there many minutes when he suddenly felt a strange sensation in his head as if something had snapped in his brain with a loud report, succeeded by a dizziness, a half swooning, and a general haze, confusion, and mistiness of thought. The sensation passed off in a few minutes, and he thought of it no more. But it was the death warning, though he did not know it at the time. Had he taken a holiday, had he climbed the mountain-top, rowed his boat on the river or the lake, taken a voyage to the Antipodes, or set off on a walking excursion through the glens of his native Scotland, or done anything but write, he might have repaired the evil which he had done to the delicate organism of the brain, repaired the broken or snapped string of the harp of intellect, and prolonged his useful days. But he treated the warning as of no account; did not, in fact, suspect that it was a warning; had no one to tell him that the alarm-bell had sounded; and went on recklessly, hopefully, triumphantly as before. But not for long. After a couple of months, there was a second warning, louder than the first, and he had to retire from the battle-field of his business, a wounded soldier of literature. The *Morning Chronicle* was mindful of his merits and his labours, though all, or nearly all, were not expended in its service, and paid him his salary as of old, in the hope of his recovery. Months passed. He grew no better, some of his friends thought worse, and his spirit began to chafe at the thought of accepting unearned money. His wife in this emergency came to the rescue, and established a Berlin wool and stationery shop in Albany Street, Regent's Park, and appealed to her helpless husband's friends for support and patronage. One of his literary friends (I will not mention the name of this prosperous person—now no more) took so much pity on his former colleague and partner in many literary enterprises, as to buy all his stationery, and especially his sealing wax of his

unfortunate brother. But the poor shop came to a sudden end. A shop, like everything else, requires time to grow, and it was expected by poor Reach's nearest and dearest connexions, though not by poor Reach himself, who was by this time beyond hoping—almost beyond living—that the shop would grow up, like Jonah's gourd, in a night. The *Morning Chronicle* salary was by this time becoming a dubious and precarious reliance. The *Chronicle* was not over prosperous; and it was not in the bond to maintain even a good servant beyond a certain reasonable time, and certain reasonable hope of his recovery. There were ominous rumours that the salary must surcease, collapse, end, and vanish into good wishes. At this juncture, Mr. Shirley Brooks, who himself owed his connexion with the press and with the *Morning Chronicle* to the good offices of Angus Reach, volunteered to perform the duties of the sick man in addition to his own, if the salary of the sick man were continued. This noble arrangement lasted for nearly a twelvemonth, and might have lasted longer, only in the meantime poor Angus Reach died of softening of the brain, in the early prime of his manhood, in the very fructification of his genius; died of intemperance in work, and of ignorance of the fact that the body is the soul's labourer, and that if the labourer be neglected or badly used, the work must suffer or stop. In the case of poor Angus Reach, the work stopped, and literature lost one who, in happier circumstances, might have added to it a great name, and written it on enduring stone or brass; not as John Keats said in his melancholy epitaph on himself—"in water."

What a contrast with the above, is furnished in the following account of Samuel Rogers:—

"Long after he had passed his ninetieth year, and when he had almost wholly lost his memory, he remembered, in a dim, faint manner, this particular lady. 'When Mr. Rogers was in an almost unconscious state,' said Lady Morgan to me, 'I called at his house with Miss ——, to whom he had offered marriage, in order to inquire after his health, and leave our cards. His carriage was at the door, and he was about to be lifted into it for an airing. His faithful valet suggested that we should accompany him on his ride, adding that he would surely recognize me, and that he would take it kindly of me. Miss —— objected slightly at first, but we both got into the carriage. After a time I took the old man by the hand, and said, 'You don't know me, Mr. Rogers, do you?' He looked at me with lack-lustre eyes for a while, but gradually a little gleam of intelligence appeared in them, and he said very slowly, 'Yes, I think I know you, but I am not quite sure. Is it Lady Morgan?' I told him he was right. 'Ah, Lady Morgan,' he replied, 'it is very kind of you to come and see me.' He then relapsed into unconsciousness, and so remained for about ten minutes, when I again took his hand, and said, 'And as you know me, Mr. Rogers, perhaps you know this lady also?' Miss —— sat on the seat opposite, and Mr. Rogers, who had not previously observed her, looked at her attentively; and after an effort, as if he were recalling some fast-disappearing train of thought, said slowly, 'Yes, I know her; she has come to marry me.' My companion afterwards told me that she felt as if she could have sunk through the floor of the carriage; but Mr. Rogers relapsed into utter unconsciousness, closed his eyes, and never said another word, or bestowed a look upon either of us, until we deposited him safely at the door of Number Twenty-two, and to the care of his valet.

The reputation which Mr. Rogers enjoyed for cynicism was undeserved. He said unkind things, but he did kind ones in the most gracious manner. If he was sometimes severe upon those who were 'up,' he was always tender to those who were 'down.' He never closed his purse-strings against a friend, or refused to help the young and the deserving."

Dr. Mackay has described Wordsworth as well as reported his speeches. This little sketch of the poet is full of truth:—

"I presented myself at Rydal Mount about noon on the following day, and found the poet walking in his garden, commanding a beautiful view over Grasmere and the hills, or rather mountains, that enclosed and shut in that picturesque little lake. Mr. Wordsworth at this time had turned his seventy-sixth year, and walked somewhat feebly with the aid of a stick. He welcomed me very courteously, and asked me to excuse him for receiving me out of doors, as he preferred the open air, and for walking somewhat slowly, as a few days previously he had strained his foot by stumbling over a molehill. I reminded him that William the Third had died from an accident of a similar kind, and expressed my gratification to see that in the present case the result had not been so serious. He suddenly said, I thought somewhat ungraciously,—"I am told that you write poetry. I never read a line of your poems and don't intend." I suppose I looked surprised at the apparent rudeness of this, for he went on to say,—"You must not be offended with me; the truth is, I never read anybody's poetry but my own." Again I suppose that my face must have expressed what I certainly felt—a slight degree of wonder at a declaration which I thought so very gratuitous. 'You must not be surprised,' he added, 'for it is not vanity that makes me say this. I am an old man, and little time is left me in the world. I use that little as well as I may, to revise all my poems carefully, and make them as perfect as I can before I take my final departure.' It was quite evident from the frankness of this explanation, that the old gentleman did not mean to wound my self-love while explaining and vindicating his own; and I could but take in good part the confidence he had reposed in me. Desiring to turn the conversation, I stopped a moment in our walk to admire the outline of the picturesque mountain across the lake, and pointing to it, asked him its name.—'Dear me!' he replied, 'that's Nab Scar. Have you never read my poems?' It was on the tip of my tongue to retort, that I never read anybody's poems but my own; but I reflected that he was old enough to be my grandfather, and not only that, but how untrue the statement would have been. So I refrained, and listened attentively as he spoke. 'I have described Nab Scar more than once in my poems. Don't you remember the following?' (And here he recited, in a deep bass voice, a passage of twenty or thirty lines, which was entirely new to me, though I did not like to tell him so.)"

There is a painful notice of De Quincey, shuffling about, and, a sort of Jeremy Diddler, asking people if they had such a thing as a sixpence or a shilling about them. If they had, he borrowed it to buy laudanum, of which he would drink a wine-glass at a time, "with as little compunction as if it had been claret."

Among the Scottish sketches is a characteristic one of Dr. Wardlaw, the octogenarian Minister, who advocated the most rigid observance of the Sabbath, and who was rebuked for riding his pony four miles to service in Glasgow every Sunday. The Doctor justified himself on the ground that the observance of the Lord's Day was obligatory on mankind only; that animals were left under the old law of the Sabbath, and that his pony invariably had his Sabbath rest every seventh day of the week! There is another bit of character in the account of a Lord Provost of Glasgow, who longed to invite Macready to dinner, but the actor, being engaged every working night, was only free on the Sunday. The Provost was, as he said, not strait-laced himself, but were he (as Provost) to give a dinner on a Sunday, and to a player, too, there would be "a hullabaloo in a' the pulpits of the town." But the difficulty was leaped over. Dr.

Mack Prov guest cial w sit n "Mac told t "I lad, at the ac vited on a other na' a scrup they game while, and I just ness a only o on, an of gin but I Burns and I his mo he said though myself a' was

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"He height or four 'I wan for?' face, be articles have enemy indign He wa private here for you ha blood w Mr. M momen strong am on musc spic imagin be a vua. W rung th possibl expre a dang

Mackay ostensibly gave the dinner, but the Provost invited the actor and most of the other guests, and paid the expenses. The great official who lacked "muckle scruple" as to infringing the Lord's Day law, if nobody knew it, sat next to the amused, but grim and stiff "Mac," to whom he, warm with good things, told this edifying story:—

"I remember," said the Provost, "when I was a lad, and travelling in my father's business, I made the acquaintance of *your* father, who was manager of the theatre at Newcastle-upon-Tyne. He invited me to sup wi' him at his lodgings. It was on a Sabbath—just as this is—and he had no other day to receive his friends in comfort. I was na' a baillie at that time, and went without muckle scruple. There were eight or nine people, and they drank and smoked and talked. At last a game at whist was proposed. I was shocked for a while. All my Scottish notions were outraged, and I thought I wad gang awa; but I did na'. I just lookit on, and wondered a wee at the wickedness around me. Your father and I were the only ones who did not play; but we both lookit on, and watched the game. I had had a full share of gin and water, and so I think had your father, but I was na' fou, nor near it, though I might, as Burns says, 'have had just a wee drap in my ee,' and I saw one fellow playing so badly, and losing his money, that when the rubber was ended, and he said he'd play no more, I just, without muckle thought on the matter, resolved to take a hand mysel'. I forgot a' about the Sabbath, and before a' was done I had cleared close upon seventeen pounds by the night's wark!"

The narrative of personal adventures in America is amusing. Dr. Mackay went there as a lecturer, and he had a varied career in that capacity. He lectured at Philadelphia to an audience of seventeen persons, but at Cincinnati there mustered a couple of thousand. A history of the adventures of Englishmen who have arrived in the States with an intention of going through the country lecturing, would be something new. Curious stories about them reach us through the American papers, showing new phases of life, and how they have as much deceived themselves as they were deceived by others. Dr. Mackay was there when that height of impudence called "interviewing" was in its infancy; but the errant lecturer got a pretty good taste of it from a *Herald* reporter:—

"He was a tall, gaunt, bony man, and his height I should think exceeded six feet by three or four inches. 'Well!' he said, very abruptly, 'I want to know what you've come to our country for?' . . . Without looking me directly in the face, but glancing at me sideways, he said, very deliberately, 'I am not satisfied with the friendly articles in the papers. I have read them, and I have come to the conclusion that you are an enemy of our glorious Union!—'Sir,' said I, indignantly, 'this is too bad; it is intolerable!' He waved his hand. I rang the bell. 'It's my private opinion,' he added, 'that you have come here for no good, and that at this very moment you have Jeff Davis's gold in your pocket!' My blood was fairly up. 'And it's my private opinion, Mr. Miles, that if you don't leave the room this moment, you'll be kicked out!' Mr. Miles was a strong man and a big man, as I have said, and I am only of the middle size and not particularly muscular, though there is a very unmistakable spice of the devil in me when I am incensed. I imagined for a moment or two that the end would be a very inglorious personal encounter between us. Whether Mr. Miles had noticed that I had rung the bell, and thought that the waiter might possibly take part in my favour, or that the expression in my eyes convinced him that I was in a dangerous humour, I do not know; but certain

it is that Mr. Miles rose from his chair, put on his hat, and without saying another word left the room before the waiter made his appearance. I know I am not a coward, yet I was very much relieved by the peaceable termination of this disagreeable incident."

Dr. Mackay does not seem to have thought his book worth the trouble of much supervision. He is a poet, and, therefore, we should not expect to find him thus woefully misquoting Shakspeare's poetry, and turning one well-known passage into such bald prose as this: "That, which in the captain's but a choleric word, is in the soldier rank blasphemy." This is a new reading which no future editor of Shakspeare is likely to adopt. Dr. Mackay, we regret also to add, shows some want of delicate feeling. He inserts a copy of verses which Campbell wrote for the *Morning Chronicle*, but to which the poet did not wish his initials to be fixed, on account of a vulgar word in one of the verses, which he was not ashamed of writing. The Dowager Lady Dunmore ceased to take in the paper, because of this offence to good taste; but Dr. Mackay sees so little offence in it that he not only reprints what Lady Dunmore's news-agent called "infamous trash," but also a letter of Campbell's in which the offence is aggravated by a double repetition of it. Is Dr. Mackay so inexperienced in the ways of the world as to suppose that a word which no one would utter in even moderately refined society, may be read, say aloud, in a family circle of sons and daughters without giving grave offence? But, excepting some sins against good taste, we gladly own that all the autobiographical portion of these volumes, and all the portraits and characters furnished, are as attractive as they are cleverly handled.

Our Trip to Burmah, with Notes on that Country. By Surgeon-General Charles Alexander Gordon, M.D., C.B., &c. (Baillière, Tindall & Cox.)

THIS book is divided into two parts: the first, comprising 167 pages, gives us an account of the author's experiences in British Burmah during an official visit of seven weeks' duration; the second is made up of notes on various subjects connected with the same country, and furnishes about one hundred pages of additional matter.

In the close of 1874, when there seemed some possibility of a fresh war with the King of Ava, the Commander-in-Chief in Madras made a short tour of inspection among the military stations in British Burmah, and Surgeon-General Gordon was attached to his staff. Starting from Rangoon, the party made their way to the Irawaddy, and ascended that river as far as Thyetmyo; thence they crossed overland through the forests and the passes of the Yoma range to Toungoo, returning to Rangoon by the Sittang and the creeks which connect that stream with the capital of our Burmese possessions.

The author is essentially a skilled observer; he knows China, he knows the African Gold Coast, he has had great and extensive experiences in India, and has evidently travelled a good deal in various other parts of the world. Besides all this, he is well-read in botany, zoology, and geology, not to speak of the advantages derived from the allied sciences of medicine and military hygiene. As we might

expect, therefore, under such circumstances, Surgeon-General Gordon—in spite of his ignorance of the Burmese language—succeeded in getting together a great deal more information than an ordinary tourist could hope to collect in so short a period of time; and hence the narrative of his trip, and his descriptions of the people and places which he visited is—for the most part—accurate and instructive. The general reader at home—and it is for general readers that the volume is obviously intended—will find the story an entertaining one, and will really gather from it as good a conception of life and scenery in Burmah as it is possible for those who have never visited the tropics to acquire; for every common object has been noted which ought to be noted, so that the picture is everywhere full and complete. To some among our fellow-countrymen in Burmah also the book will be of service, for it supplies a little convenient information about many familiar plants, animals, and products. It was not to be expected that there should be much really new matter in a work of this sort; still here and there we come across something of more than common interest. Thus there is a notice of a few state-prisoners who have been, or are now, confined at Rangoon. The old King of Delhi was one of these, and he died in captivity there. The Begum of the deceased monarch still survives; and so does the ill-starred Prince of Delhi, the brother of those two Princes whom Hodson shot in 1857. "Perhaps the creature who now survives was not worth shooting; perhaps he was then too young." These are Dr. Gordon's words, not ours; and when from his next sentence we learn that the exile spends his time in dram-drinking and opium-smoking, we regret the more that the author could not have referred to the "misadventured piteous overthrow" of the last of a once splendid dynasty in less cynical, less unfeeling terms. A foot-note on page 52 introduces the reader to the watchman who spends his lonely hours on a bamboo platform, scaring birds from the rice crops. For this purpose he uses a lump of clay about one pound in weight, and tied to a long piece of string. The lump of clay is continuously flung from the top of a long bamboo rod, for the enormous distance of nearly 300 yards. There are several entertaining bits about the police force in Burmah, and about the gaol at Rangoon; but here the author might well have made his story more complete by a notice of the dacoits in the frontier-jungles. These dacoits are numerous and daring. It is not many months since one gang offered a desperate resistance to an armed expedition sent out to effect their capture, killing—if we remember aright—the Police Commissioner, and seriously wounding the constable, who succeeded in dragging off the murdered Englishman's body. We miss, too, any reference to the concerted revolt among the Rangoon prisoners, which was just suppressed in time, not long after the author's visit. The description of the excursion to the petroleum-wells forms another interesting passage. That much sesamum seed (*Sesamum Indica*) is sent from India to England to be used in making oil for the preservation of sardines, and in the manufacture of the finest "lucca" is, we believe, known to few persons outside commercial circles.

As the typography is large and clear, a little more care would have avoided several misprints. Thus, on page 41, for "coin," read "coir"; page 78, for "this," read "thus"; page 134, "18th" should be "19th" (a bad mistake); and page 174, "dialogues" should be "dialects." We do not know what the author means by calling a Chinese family "androgenous." Perhaps "androgynous" was the word intended, though even that epithet is hard to be understood. Another puzzling word occurs on page 190, where we are told that one of the remedies for disease, most esteemed by the Birmese, is "mummy." There are also occasional slips in grammar, besides some doubtful statements, for which the author, and not the printers, must be held responsible. Thus, he tells us that the chief material used for houses in Birmá is wood, which is true; but he goes on to remark that wood is thus used "on account, it is said, of the frequent earthquakes with which the country is visited." Now, first of all, Birmá is not remarkable for earthquakes, so far as we are aware,—indeed, if they were common, the numerous pagodas would not be everywhere standing uninjured from the most ancient times,—and, secondly, the reason why the houses are wooden is because wood is excellent, abundant, and cheap; wood also involves less labour than brick; while a brick house would have attracted attention, and thus led to a "squeeze" of its proprietor. The Birmese language, says Dr. Gordon, is an off-shoot of Pali, intermixed with Tartar and some Chinese. The Birmese written character is certainly a modified form of the Dewanagari Alphabet; but when Dr. Gordon pronounces an *ex cathedra* opinion on the true basis of the Birmese tongue, we should like him to tell us whether he has found any traces of case-endings or conjugations in that language, or indeed what grounds he has for his opinions. Nunneries, he says, abound wherever Buddhism prevails. On the contrary, in Siam, so far as we know, there is not now even a single nunnery. Good as the book is, on the whole, it yet bears evidence of the too common but regrettable practice of stuffing in additional matter in order to swell the number of pages. Why is it that authors and publishers seem alike to set their faces against brevity and conciseness? Why *must* every new book be padded up to some capricious standard of thickness? In this volume, to take one example, we find nearly two pages manufactured by an incomplete discussion of the mythology of the Hansa or sacred goose of the Brahmins; but it is in the notes, far more than in the text, that the evil becomes apparent. The notes are chiefly compilations; some, however, are both appropriate and instructive, while others—and those among the longest—considering how much more fully the same topics are treated by other accessible authorities, are quite unnecessary. Take, for example, the two notes (twenty-four pages long) about the proposed trade-route between Birmá and Western China, as to which Dr. Gordon has nothing whatever new to say. He does not even give the most recent information, and all he tells has been better told before by those who know more about the subject than it is possible for him to know. One thing he mentions is certainly curious. He describes pearls as among the products of Yunan. Now Yunan has no

sea-coast, and we should therefore have liked a few words to explain what sort of pearls are referred to, and in what part of the province they are found.

We have noticed also that Dr. Gordon occasionally repeats himself. This is probably done unintentionally, but it betrays negligence in supervising the sheets for the press, and, of course, adds to the bulk of the volume. Thus the Talipot palm is described twice (p. 67 and p. 126), nearly the same words being often used. Lac, also, is discussed in two places (pp. 83 and 128). Petroleum has three passages to itself, two in the text, and one in a note; in every such case, there is much needless repetition. But the most noteworthy example of this sort of thing occurs in the account of the Birmese bullocks, given once on p. 64, and once on p. 126. In one respect, indeed, the two parallel passages are contradictory, for Dr. Gordon first says that these bullocks are driven by means of a cord through the septum of the nose, and, further on, that "those (bullocks) we have seen have no rope through their nostrils."

As we have been thus compelled to point out some blemishes and mistakes in Dr. Gordon's narrative, we will not lay down the pen without saying a word in praise of the photographs, sketches, and native drawings, which, to our thinking, form the most attractive feature in the volume. These illustrations are in every case well chosen, well executed, and admirably adapted to convey a true impression of the objects which they represent.

Harrison's Description of England. Book II.
Published for the New Shakspere Society.
(Trübner & Co.)

In the Second Book of 'Harrison's Description of England,' the New Shakspere Society has reprinted from Holinshed's Chronicle an excellent companion to the Dialogues of "W. S." which we lately reviewed. The two works were contemporary, and together they bring the economic condition of Elizabethan England before our eyes with the clearness of life. In the main they closely agree, especially with respect to the three great subjects of complaint in "W. S.'s" tract, exorbitant prices, oppressive and unjust inclosures of land and dispossession of tenants, and decay of towns and villages. Even corn, in spite of immense improvement in agriculture, and productive seasons, had risen above the labourer's reach in and near the capital and the chief markets, where the new streams of money were flowing. "For albeit," says Harrison, "that there be much more ground eased now in almost every place than hath been of late years, yet such a price of corn continueth in each town and market that the artificer and poor labouring man is not able to reach unto it, but is driven to content himself with horse corn, I mean beans, peason, otes, tares, and lentels." It is remarkable, and affords proof of the superior sagacity of "W. S.," that Harrison makes no allusion to the new mines or the extraordinary increase of money in connexion with the ascent of prices. The dearness of corn, he says, was "without any just cause, except it be that landlords do get licenses to carry corn out of the land only to keep up the prices." To the exclusion of foreign merchant-ships from English ports, and the monopoly thus

acquired by English merchants, he ascribes "the exceeding prices of foreign wares, which otherwise, when every nation was permitted to bring in her own commodities, were far better cheap"; adding, "I do not deny, but that the navy of the land is in part maintained by their traffic, and so are the high prices of wares, now that they have gotten the only sale of things into their hands: whereas in times past, when the strange bottoms were suffered to come in, we had sugar for fourpence a pound, that now is worth half-a-crown." Harrison was not blind to the vast increase of coin in the kingdom, for he makes some striking remarks on it in Chapter xii., but it seems never to have occurred to him that this phenomenon and that of the rise of prices stood to each other in the relation of cause and effect.

With respect to inclosures, one is reminded by Harrison's words of the plea of over-population which used to be urged in defence of Scotch and Irish evictions. He says that the twentieth part of the realm was given up to deer and rabbits already, yet land-owners "daily take in more, not sparing the very commons whereon many townships do live, affirming that we have already too great store of people in England, and that youth by marrying too soon do nothing profit the country, but fill it full of beggars." Those who, with Mr. Matthew, discover no very substantial wrong in the state of matters described in the dialogues of "W. S.," would do well to compare the language of Harrison respecting "the daily oppression of copyholders, whose lords seek to bring their poor tenants into servitude, daily devising new means, and seeking up all the old, how to cut them shorter and shorter, doubling, trebling, and now and then seven times increasing their fines; driving them also for every trifling to forfeit their tenures."

As to the decay of towns, true as it actually was that the natural migration of trade and manufacture on the one hand, and the ruinous policy of guilds and town corporations on the other, had caused a decline in many cases, Harrison was led by the statistical blunders of earlier times greatly to over-estimate the evil. He says that, according to Ranulph, the monk of Chester, there were in William the Conqueror's reign 52,000 towns, 45,000 parish churches, and 75,000 knights' fees, whereof the clergy held 28,000; and that, according to an old book of the time of Edward the Fourth, the number of parish churches was 45,120, and of knights' fees 60,216, the clergy holding as before 28,000; whereas, according to computations made in his own time, there were not above 17,000 towns and villages and 9,210 (parishes?), "which is little more than a fourth of the number" in the earlier accounts. The correctness of the first estimate of the number of towns may be judged from that of the parish churches and the knights' fees. Readers acquainted with the parliamentary history of the time of Edward the Third will remember the famous blunder of the Parliament of 1371, which granted a sum of 50,000*l.* to the King, to be raised by a contribution from each parish, on the assumption that there were 40,000 parishes in the kingdom, when, in fact, the number was only 8,600. That Harrison should have accepted the figures he met with in old books need not, however, shake our faith in his general trustworthiness,

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when we remember that Mr. Stubbs was the first to discredit the story of the 60,000 knights' fees, and the 28,000 held by the Church, and that it passes without question in many recent works of repute, both English and German.

Chapter xii. of Harrison's Second Book, "On the Manner of Building and Furniture of our Houses," may be said to have become classical. He does not take in it the tone of a *laudator temporis acti*, or deplore the increasing luxury and effeminacy of the age. In a later chapter, however, he says:—

"When our houses were builded of willow, then we had oaken men, but now that our houses are come to be made of oak, our men are not only become willow, but a great many (through Persian delicacy crept in among us) altogether of straw. In those the courage of the owner was a sufficient defence to keep the house in safety, but now the assurance of the tinker (double doors, locks, and bolts) must defend the man from robbing. Now we have many chimneys, and yet our tenderlings complain of rheums and catarrhs, and posse. Then we had none but reredosses, and our heads did never ache."

Doubtless there was some truth in the contrast he draws. The old system tended to a survival of the hardiest; and a labourer at the present day will not take even a cold, where the constitution of a healthier man, unused to rough it to the same extent, would seriously suffer.

The modern philologer may decline to accept Harrison as an authority when he says,—“the word felon is derived from the Saxon words, *fel* and *one*, that is to say, an evil and wicked one.” But we may get at the derivation of the modern French term, *pékin*, which the French soldier contemptuously applies to the civilian, through a remark of his. Many modern writers, who know how the “pagan” came to be opposed to the Christian, seem to be ignorant that the Romans called civilians “paganis,” as distinguished from soldiers or “milites.” Harrison was aware of this, and, speaking of yeomen farmers, he observes that they were “in old time called *Pagani*, *et opponuntur militibus*.” In Roman law, whereas the soldier might die partly testate and partly intestate, it was a maxim with respect to civilians—“Nemo paganus partim testatus partim intestatus decedere potest.” And we know from Tacitus that defeated soldiers were called *paganis* in contempt or reproach, “Vos, nisi vincitis, pagani.”

Although M. Littré has given a different derivation, and treats the word *pékin*, to signify a civilian in opposition to a soldier, as of nineteenth century origin, we venture to maintain that it is simply a corruption of *pagan*. In fact, *pékin* is an old French word, and is used in dialogues of the reigns of Henri III. and Henri IV. to denote an infidel; although in religious polemics it finally settled into another corruption, and became *pâien*.

The Appendices which Mr. Furnivall has added to his “Forewords” contain a good deal of information; but we think it is to be regretted that he should have suppressed Harrison's First Book on the score of dulness. All that Harrison wrote is valuable, at least as evidence of the knowledge and ideas of his time, even where what he says has not the characteristic point and flavour for which his Second Book is generally remarkable.

Lorenzo de' Medici, the Magnificent. By Alfred von Reumont. Translated by Robert Garrison. 2 vols. (Smith, Elder & Co.)

THE wide popularity of Roscoe's ‘Life of Lorenzo de' Medici,’ attested by numerous editions in England, and by translations into French, Italian, and German, has not deterred Herr von Reumont from attempting the same task, “under altered circumstances, and with expectations greatly enhanced,” as he admits in the Preface. His labours are justified by the result, which fully sustains his reputation as a scholar and historian. The half-century which has elapsed since the date of Roscoe's supplementary volume of ‘Illustrations of the Life of Lorenzo de' Medici’ has been prolific in books relating to the history of Italy, and a considerable number of original papers and documents, scattered among different public and private libraries, have been transcribed and published in the ‘Archivio Storico Italiano’ and elsewhere. Of these materials Herr von Reumont has made good use, while he has also been careful to consult works on genealogy and topography which might have escaped the notice of a less diligent searcher. Industry, accuracy as to details, and rigid impartiality are three of his chief characteristics; and he has, moreover, enjoyed the benefit of the advice and criticism of the late Marchese Capponi, under whose roof the book was prepared, and to whom it was appropriately dedicated on its first appearance in German two years ago. A personal knowledge of Florence and its neighbourhood, which can be traced in almost every chapter of the work, gives the author a great advantage over Roscoe, who was obliged to study and write at a distance from the country of his hero. It is not our purpose, however, to draw a comparison between two books which are unlike in object, arrangement, and style, but rather to notice a few of the points which have been brought out most clearly in that which is now before us.

Herr von Reumont's book is not so much a biography of Lorenzo de' Medici as a fragment of Italian history, in which Lorenzo stands forth as the central figure. Eight introductory chapters treat at some length of the constitution, architecture, commerce, and manners of mediæval Florence, and show the growth in wealth and power of the family which eventually overthrew the republic.

Cosimo de' Medici inherited a vast fortune from his father in 1429, and, by his own prudence and attention to business, increased it to an extraordinary amount. He had branch establishments in London, Bruges, Avignon, Venice, Rome, and other cities, and “he ruled the money market, not only in Italy, but throughout Europe.” Kings, popes, and republics were alike his debtors, and by giving or withholding credit he could powerfully affect their decisions on grave questions of peace or war. For many years before his death, he was virtually supreme at Florence, though he kept in the background as much as possible, and allowed others to enjoy the semblance of authority. He was ever anxious that the greatness of the house which was built for him by Michelozzo Michelozzi should not excite the jealousy of his fellow-citizens, and his most tyrannical acts were done under the shelter of some existing law. His adversaries were either silenced by sentences of exile or

exclusion from office, or ruined by the imposition of taxes which were so arbitrarily arranged on a sliding scale as to press heavily on the wealthier part of the community, while his own adherents were tacitly allowed to enrich themselves at the expense of the public treasury. Herr von Reumont recognizes in Cosimo de' Medici not only “the Father of his Country,” the founder of churches, monasteries, and libraries, but also a crafty and cynical politician, selfish in his aims, and relentless in his hatred.

Of Piero, the son of Cosimo and father of Lorenzo, a more favourable estimate is given, for he laboured rather for the general interests of Florence than for the aggrandisement of his own party. The feeble condition of his health, however, would not have allowed him to exercise the same control over public affairs that Cosimo had exercised, even if he had wished to do so:—

“Placed between a celebrated father and a more celebrated son, Piero de' Medici, who did not guide the State much above five years, stands necessarily in the shade. But it would be a mistake to suppose that he was despised. The respect which so practised a politician as King Ferrante constantly showed him was not caused by interested motives only. . . . The king attached great importance to Piero's approval, and repeatedly commissioned his ambassador, as well as his son, never to act otherwise than according to his opinion and sensible advice.”

Some interesting extracts are given from the letters addressed to Piero from Rome by his wife Lucrezia, who went thither in the spring of 1467 to negotiate a marriage between their son Lorenzo, then eighteen years of age, and Clarice degli Orsini, daughter of the Lord of Monte Rotondo. In her first letter, she gives her husband an account of the girl's manners and appearance, going into particulars about her height, figure, and face, the colour of her hair and complexion, and the shape of her neck and hands. A strong feeling of maternal vanity is apparent throughout, for, while reporting favourably on the young stranger in most respects, Lucrezia is careful to remark that “she is less beautiful than our daughters,” that “she does not bear her head so proudly as our girls,” and that “she is not to be compared to Maria, Lucrezia, and Bianca.” Nevertheless, she afterwards expresses her belief “that there is here no marriageable girl more beautiful.” In one letter, she says:—“Lorenzo has seen her himself, and you can hear from him whether she pleases him. I am sure that whatever he and you decide will be good. May God rule it for the best.” In another letter, she says more positively:—“I believe you will be satisfied, especially as the girl pleases Lorenzo.” This altogether disposes of Roscoe's conjecture that the young couple had never met before the day of their formal betrothal. The quaint entry in Lorenzo's ‘Ricordi,’ to the effect that his wife was “given,” to him is already well known; but the detailed account of the marriage festivities at Florence in the following June, quoted by Herr von Reumont, will be new to most English readers.

On the death of Piero de' Medici six months later, the principal members of the dominant faction waited on Lorenzo, to ask him to undertake the conduct of affairs; and from that time until his own death, in 1492, his authority, though assailed by Papal anathemas and

by murderous plots, increased steadily. Foreign princes treated him as an equal, and his success in obtaining from the Sultan of Constantinople the extradition of Bernardo Bandini, the murderer of Giuliano de' Medici, could not but raise him in the estimation of his countrymen. Under him the rule of the Medici made a considerable advance towards monarchy; yet as late as 1484 he warned his eldest son:—"Beware of taking precedence of any one older than thyself; for although thou art my son, yet thou art nothing but a Florentine citizen, like the rest." Herr von Reumont says of Lorenzo:—

"He would have had nothing to distinguish him from the rest of the community, had there not been permitted or granted to him, ever since the Pazzi conspiracy, a suite consisting at first of four of his own confidants, afterwards of twelve men, paid by the Signoria. . . .

"As long as the daughters remained at home Lorenzo insisted on their dressing modestly and simply, in conformity to the sumptuary laws. Certain materials he never would allow them, because they resembled the forbidden crimson cloth, although many other grand ladies wore them without scruple. He himself was never distinguished from other citizens in outward apparel. In winter he wore a violet mantle with a hood, and in summer the *lucco*—the long red robe of the upper class of citizens, still the usual dress of the magistrates. It is mentioned that he got Venetian silk for his dress. To elderly people he always offered his hand, and gave the place of honour; and what he taught his sons he first followed himself."

The merchant-prince who, as his son-in-law Franceschetto Cybo discovered, lived frugally when surrounded by the members of his own family, could vie with kings in the splendour of his public entertainments.

According to the ordinary practice, Lorenzo is styled "the Magnificent" on the title-page, but we do not observe any explanation of the term on the part of the author or translator. It would appear from various documents quoted incidentally that the epithet originally had no reference to Lorenzo's personal character. Cosimo, Piero, and Lorenzo were alike called "Magnificent" by their contemporaries; and a letter from the young Cardinal de' Medici to his elder brother, printed in the Appendix of Roscoe's work, is addressed "Magnifico viro Petro de Medicis." A distinguished Italian of high rank, bearing no other title, was styled "Your Magnificence" in the fifteenth century, just as an ambassador is styled "Your Excellency" in the nineteenth. Shakspeare, using the word in its correct sense, speaks of "magnificoes" in the plural.

The anomalous position which Lorenzo occupied was the cause of many evils to the republic. He was not a good man of business, and his affairs were so badly managed by his agents in France and elsewhere that at times he was sorely embarrassed :—

"During his grandfather's time the State finances had become entangled with those of the family. Cosimo, who was a financial genius, took care of his own interests without letting those of the State suffer. With his grandson the case was different. Cosimo had advanced money to the State; Lorenzo, on the other hand, stood in need of public money for private objects. The expenses of the war, sacrifices and losses of all kinds, were the ostensible cause of irregularity in the payment of interest on the national debt, and in the settlement of marriage-portions by the establishment existing for that purpose."

There was a marked decrease in the number of marriages among the Florentines, and their Venetian rivals were able to taunt them with bankruptcy. Lorenzo meanwhile was accumulating treasures and works of art in his great house in the Via Larga—now better known as the Palazzo Riccardi—and in his casino in the garden of San Marco. From his agents in other cities and from travelling dealers he purchased ancient statues and inscriptions, coins, gems, and books, on a vast scale. Foreign princes were astonished at the extent and variety of his collection. He could not, indeed, surpass his grandfather in the number or grandeur of his buildings, but he did his best to encourage art, and to adorn his native city, "his opinion being that if he was responsible for good and evil, so would beauty or ugliness be laid to his account." The warm friendship which existed between Lorenzo and the principal men of genius living at Florence in his day is often mentioned:—

"Lorenzo was a genial man, cordial and kind; a born prince, simple and natural. In his intercourse with the scholars and artists who were in some sense dependent on him, the relation of patron and client was forgotten. Their letters to him, grave and gay, are proofs of their confidence and intimacy. . . .

"Whatever personal divergences there might be in the group, Lorenzo held them all together; all did homage to him, all acknowledged him as their leader."

Herr von Reumont does ample justice to Lorenzo as a poet, and expresses genuine admiration for his many brilliant qualities, without allowing himself to be a mere panegyrist. He admits and blames Lorenzo's ambition, duplicity, and licentiousness, and criticizes his domestic and foreign administration. On the whole, Lorenzo appears to have been anxious for peace, though he did not scruple to foster intrigues in neighbouring states whenever it suited his purpose to do so. The book before us traces the course of Italian politics during Lorenzo's life at considerable length, and contains interesting sketches of Florentine manners; but we cannot enter upon either of these branches of the subject.

We are sorry to observe a good many errors in the English translation, especially with respect to the names of persons and places. A misprint meets the eye even in the Dedication, where the time-honoured name of Gino Capponi is rendered "Cino Capponi." Further on we find "Arcagna" for Orcagna; "Sarzano" for Sarzana; "San. Maria" for Sta. Maria; "Piazz" for Piazza; "Fra Agenlico" for Fra Angelico; "Ponto Vecchio" for Ponte Vecchio; "Alessandri de Pazzi" for Alessandro de' Fazzi; "Monterondo" for Monte Rotondo; "Theotokon" for Theotokos; and other similar slips. So far the printer may, perhaps, be primarily responsible; but it would scarcely have occurred to him to style Galeazzo Maria Sforza "Galeazzo Maria Visconti," or René of Anjou "René of Aragon." Poor King René fares badly altogether, for he is sometimes described as "the Anjou," while one of the pages on which he is mentioned is headed "Charles the Bold at René." The word "Levanter" has been defined to mean "a strong easterly wind in the Mediterranean," or "one who bets at a horse-race and runs away without paying the wager," but we presume that by "distinguished Levanters'"

Mr. Harrison merely means "distinguished Levantines." The country round Ancona should be styled "the Marches" rather than "the frontiers," and the architecture of the eleventh century "Romanesque" rather than "Roman." We can barely recognize the *Paterini* in "the Patarian heretics," or the Loggia del Bigallo in the "Hall of the Bigallos." Had the translator realized that *Uffizi* was the Italian word for public offices, he would not have stated that "the edifice of the Uffizi" was built by some people of that name. In some places he has followed the German text only too closely, as, for instance, where he mentions a "Palsgrave of Tuscany" and a "Margrave of Mantua," and where he styles the valley of the Elsa "the Elsethal." Moreover, every one cannot be expected to understand that by the "royal title of Arelat" is meant the title of King of Arles. Mr. Harrison might, we think, have ventured to add an index; but, after taking into account all shortcomings and errors, we gratefully acknowledge the good service which he has done in bringing before English readers a work of real interest and value.

NOVELS OF THE WEEK.

Mark Eylmer's Revenge. By Mrs. J. K. Spender. 3 vols. (Hurst & Blackett.)

Maud Leathwaite. By Beatrice A. Jourdan.
(Samuel Tinsley.)

Saint Nicolas' Eve, and other Tales. By
Mary C. Rowsell. (Same publisher.)

Anne Warwick. By G. M. Craik. 2 vols. (Hurst & Blackett.)

(Hurst & Blackett.)
MARY EULMUR has little to do with the

MARK EYLMER has little to do with the incidents of Mrs. Spender's story, though an effective chapter is devoted to the intercession by which Maitland, the daughter of the man who has wronged him, brings about his forgiveness of her dying father. The story does not begin very promisingly. George Gathorne, the subject of Mark's revenge, is a very vulgar fellow, in spite of his "art" and literary tastes, that it is difficult to feel any interest in his moral vivisection. But the author seems soon to have abandoned her first scheme, if this was to trace the effect of a long-protracted punishment on the principal sufferer. The curtain falls for fourteen years, and then we find Gathorne completely crushed by his trouble, indeed, almost an imbecile, and the interest of the story transferred to his daughters, who suffer from the mysterious drain of hush-money, which keeps their father poor. The contrast between the sisters is the best part of the book. The stedfast nature of Maitland Gathorne, unselfish, and gifted with a sympathetic insight into the feelings of others, becomes obstinacy in her perverse and pretty sister, whose narrow intellect has been throughout her childhood more and more concentrated on herself. Altogether the male characters are inferior to the female. Randall Stanton is not much like a gentleman—far too town-bred and physically delicate even for the external performance of the part he plays. His foreign friend is more of a man, but highly repulsive till war draws out his mettle. Of course Maitland's healthy vitality of principle and action first repels these personages; yet the exigencies of the story require that it should succeed in converting them, and for this purpose it is necessary to create something solid in

them to convert, but this process, almost impossible in real life, cannot be said to be satisfactorily effected even in the novel. A frantic old Pagan, like Eymler, is a far more hopeful subject, and there is nothing improbable, and much that is touching, in Maitland's success with him. There is a good deal that is readable in the story, but it is very unequal. The heroine is the best character, which no doubt is as it should be.

There is nothing to praise or blame in 'Maud Leathwaite.' Maud escapes from matrimony with a priggish clergyman to wed a philanthropic pressman, who endures several trials before his marriage, and emerges triumphantly from them all. The knock on the head he receives in the railway-carriage from the son of his most intimate friend is, perhaps, the unkindest cut of all, for one does not expect tendencies to highway robbery among one's educated acquaintances. He is a good fellow, and his contrition at having deserted his first wife is more than the case demands. His second is a good girl, though her lot is cast among a rather wearing set of relations. Mrs. Hetherington, Mrs. Somers, "Mrs. Major" Leathwaite, and the other terrible people, are true enough to life, if such life is worth describing. To "Charlie," both in life and death, we have a strong objection.

Miss Rowsell's tales were certainly not worth making into a book. They are very simple, perfectly unobjectionable and utterly uninteresting. Two of them are French stories, and so, perhaps, run with the correct fashion for pointless little stories, but they have really nothing characteristic, and are, to our taste, peculiarly offensive in style. We can see no advantage whatever in making the conversations of French people appear to be translated literally from the very indifferent French of English people by a translator who is always at a loss for the equivalents of interjections in the two languages, and often for other words. The very first sentence in the book is a fair specimen of this odious mongrel tongue: "Tiens, Niclas, but what a pest thou art!" and four lines further on the author's passion for Frenchified language gets the better of her knowledge. She is, indeed, more French than the French themselves when she talks of Monsieur de Molière. Somewhere else she tells us that a certain Monsieur Pompon looked very devout in church, and that a certain young lady's "shake of the head would have done credit to that great English Milord Burleigh." A sentence like that rises very little above the level of baby-talk. So much for the manner of the French tales. The first, which gives the book its name, is a silly mixture of pathos and absurdity. If Miss Rowsell would like a French word to describe it, we should say it was *sauvagrenu*. The English tales are slighter, and, if possible, more feeble. We find it very difficult to say anything about them. Nobody could possibly be interested in knowing the plots, and they suggest to us only one reflection,—Why is it that in written composition alone of all arts people think no practice is necessary? What artist would think of exhibiting and trying to sell his first sketch? What mechanic his first casting? Writing, it is true, is an art in which every one has some practice, because every one writes letters, or at all events post-cards; and it is also true that

many people have had talent enough to write a good story at the first attempt. But such cases are exceptional. If Miss Rowsell had written her stories when at school (perhaps she did), they would have been creditable performances, and her schoolfellow would have been quite justified in regarding her with admiration; but then the tales ought to have been treasured up in the desk of a bosom friend, and not published to a world which ask for something a little more mature.

'Anne Warwick' is a pretty little story, and there is rather more substance in it than in some of the author's novelettes. As we remarked when noticing her last book, Miss Craik seems to have got quite the excessive feebleness in which she at one time indulged; and although her favourite mannerisms are still obvious, they are not so painfully predominant as they used to be. She ought, however, to take more trouble about details. For instance, at p. 36, vol. i., she says that Mr. Carstairs, of King's Croft Hall, married the sister of his vicar, Mr. Warwick, and that that was the connecting link between them. Yet, at p. 166 of the same volume, Mr. Carstairs calls Mr. Warwick's daughter "My sister's child." There are other slips of the same kind.

CHRISTMAS BOOKS.

On a Pin-cushion; and other Fairy Tales. By Mary de Morgan. With Illustrations by William de Morgan. (Seeley, Jackson & Halliday.)

The Pearl Fountain; and other Fairy Tales. By Bridget and Julia Kavanagh. With Thirty Illustrations by J. Moyr Smith. (Chatto & Windus.) *The Rose and the Lily; how they became Emblems of France and England: a Fairy Tale.* By Mrs. Octavian Blewitt. With a Frontispiece by George Cruikshank. (Same publishers.) *Johnnykin and the Goblins.* By Charles G. Leland. Illustrated by the Author. (Macmillan & Co.)

The fairies have come betimes this year. They are welcome, although they are more didactic than they used to be in the old times; indeed they seem determined to deserve their cognomen of the "good people." Their goodness makes them somewhat stiff in their works and ways; but these records of their moralities and efforts on behalf of young mortals are, for the most part, tolerably entertaining and readable. The illustrations look too much as though they had borrowed something from the splendours of Pantomime, but, as everybody knows, Pantomime has of late years been the illustrator and illuminator of fairyland and of its inhabitants.

Miss Mary de Morgan and Mr. William de Morgan, have set forth three pretty tales after the fashion of Hans Andersen. If only they could have forgotten themselves a little more, if the fairies could have given them the gift of unconsciousness of themselves, these stories would have received just the touch of a nameless grace, which is all they need to be really charming. The two tales, called respectively "The Seeds of Love" and "The Story of the Opal," show much delicacy of feeling. "The Hair Tree" one of the "other fairy tales," is very whimsical and ingenious, but it is artificial. "The Toy Princess" is our own favourite; there is real fun and humour in the way in which the idea is worked out.

'The Pearl Fountain, and other Fairy Tales,' by Bridget and Julia Kavanagh, makes a fine handsome gift-book, and the tales are all of them entertaining. "Fire and Water" is an ingenious fairy story about steam, which is cleverly managed. "The Pearl Fountain," which gives the title to the work, is the story least to our liking; but young readers are impartial, and will, as we know from experience, take with gratitude any story that is well told; the Miss Kavanagh's have the gift of

telling a story well. The illustrations are very pretty indeed.

Mrs. Octavian Blewitt has secured a frontispiece from that veteran artist, Mr. George Cruikshank, which of itself would be a passport to a story-book. How his fairies fly about to be sure! they are as light as feathers or thistle-down. There is no mistaking them for "human mortals"; for fairies they are, and they look like nothing else; only they have each a stick—wand, we beg their pardon—which looks formidable enough to defend them from all the powers of evil; and these big sticks inspire one with more fear than the head of the dreadful monster just seen above water; but that, we suppose, is only as it should be. Those who wish to hear how the good and faithful Rose became the emblem of England, whilst the Lily, though banished for a grievous fault, came to great honour and glory in France, and was the object of a miraculous legend, and the story of King Clovis and his wonderful coronation, must obtain Mrs. Octavian Blewitt's daintily got up book, and read her pleasant story, which is quite as good as if it were all true.

'Johnnykin and the Goblins' would hardly have been written if "Alice" had never gone into "Wonderland" or "Through the Looking-Glass." Mr. Leland is clever, very clever indeed, but he has not a light hand for touching off nonsense; he is too sensible by half, and he always wants to know his own meaning. His nonsense is too elaborate and purposelike. There are some very clever rhymes and touches here and there, but the whole of the work is rather stiff, and yet it is just as bewildering and difficult to understand as if it had no meaning at all; it is not "such stuff as dreams are made on," though it ought to have been, and there is a great deal too much of it.

OUR LIBRARY TABLE.

My Early Scottish Home (Edinburgh, MacLaren & Macniven) is a book of personal recollections, not without merit, and probably its compilation was a labour of love to the author, and brought its own reward. The adventures and reminiscences are of a purely domestic sort, stories of old Scotch servants and husbandmen, schoolboy freaks, favourite dogs, and journeys made in a rougher way than those of the present day—all matters of the most vivid interest to one who has been an actor or witness to them, but of the very faintest reality to the general public. The author's upbringing seems, on the whole, to have been honest and wholesome; and there is much to be said for his view that we are too luxurious and tender in our mode of rearing the present race of children.

The Selections from the Writings of Lord Macaulay, published by Messrs. Longmans, and edited by Mr. G. O. Trevelyan, M.P., are made with judgment, and the notes are to the point. The book will form a delightful present for boys and girls.

Mr. Frowde has sent us an extremely neat *Church Service Bible*, in which the Lessons may be followed throughout the year. The Daily Lessons are marked in the body of the text, the Proper Lessons by letters referring to notes at the foot of the page; being indented, or let into the text, they arrest the attention more certainly than in the margin, where they are apt to be overlooked and passed by in reading.

The twenty-fourth yearly Report of the Manchester Free Public Libraries has just been issued, from which it appears that the number of readers in the libraries has diminished, whilst in the news-rooms attached to them a great increase in the number of frequenters has taken place, no less than 1,683,000 having visited them, exceeding by 45,000 the number for the preceding year. A large addition to the number of volumes on the shelves has been made, both by purchase and presentation.

The Twenty-eighth Annual Report of the Salford Free Library and Museum has also been printed. From it we learn that the number

volumes in the library and its auxiliaries exceeds 39,000. As regards the description of the books issued by the lending libraries, works of fiction largely predominate. Out of 50,724 works obtained from the Peel Park Library, 41,082 were novels, the remaining portion being made up by books on Science, History, and General Literature, with the slight sprinkling of 319 on Theological subjects.

We have on our table *Hints on County Court Practice*, by C. M. Wetherfield (Lockwood),—*Second Easy Greek Reading-Book*, by Rev. E. E. Fowle (Longmans),—*Easy Latin Stories*, by G. L. Bennett, M.A. (Rivingtons),—*The Germ Theory Applied to the Explanation of the Phenomena of Disease*, by T. MacLagan, M.D. (Macmillan),—*Modern Physical Fatalism, and the Doctrine of Evolution*, by T. R. Birks, M.A. (Macmillan),—*The Roman Empire of the Second Century*, by W. W. Capes, M.A. (Longmans),—*The Tudors and the Reformation*, by M. Creighton, M.A. (Longmans),—*Cook's Tourists' Handbook for Palestine and Syria* (Cook),—*A Century of Discovery*, by T. Vogel (Seeley),—*Amongst Machines*, by the Author of 'The Young Mechanic' (Trübner),—*Reminiscences of Levi Coffin* (Low),—*Wit, Humour, and Shakespeare*, by J. Weis (Boston, Roberts),—*The Tender Toe: Essays on Gout*, by W. Lomas, M.D. (Wilson),—*The Supremacy of Man* (Hamilton, Adams & Co.),—*My Little Lady*, by E. F. Poynter (Hurst & Blackett),—*Dast Davie*, by S. R. Whitehead (Hodder & Stoughton),—*Scenes and Sketches in Legal Life*, by A Member of the College of Justice (Nimmo),—*The Prince of Argolis*, illustrated by J. M. Smith (Chatto & Windus),—*The Birthday Album* (Edinburgh, Macara),—*Our Junior Mathematical Master*, by R. Richardson (Edinburgh, Oliphant & Co.),—*Lost in the Jungle*, by A. Marryat (Griffith & Farran),—*Aunt Friendly's Sunday Keepsake* (Warne),—*The Church Sunday School Magazine*, Vol. XII., 1876 (Church of England Sunday School Institute),—*Stray Thoughts*, by J. T. Markeley (Peterborough, Pentney),—*The Golden Lute*, by R. W. Baddeley (Bell),—*Visionary Rhymes*, by J. J. Brown (Glasgow, Reid),—*The Church and its Ordinances*, by W. F. Hook, D.D., edited by Rev. W. Hook (Bentley),—*The Litany of the English Church*, by Rev. W. H. Karslake, M.A. (Pickering),—*A Commentary on the Original Text of the Acts of the Apostles*, by H. B. Hackett, D.D. (Hamilton, Adams & Co.),—*Memoir of the Life and Episcopate of Edward Field, D.D., Bishop of Newfoundland*, by Rev. H. W. Tucker, M.A. (Gardner),—*The Prophets of Christendom*, by W. B. Carpenter, M.A. (Hodder & Stoughton),—*Blossoms from the King's Garden*, by Rev. C. Bosanquet, M.A. (Low),—*De la Banque en Angleterre*, by G. A. Barodet (*Courrier de l'Europe* Office),—*and Hauptmomente in der geschichtlichen Entwicklung der medicinischen Therapie*, by Dr. J. Petersen (Copenhagen, Höst & Sohn). Among New Editions we have *French Commercial Correspondent*, by C. S. Merritt (Low),—*Fire Surveys*, by E. M. Shaw (Wilson),—*Handbook to South Africa* (S. W. Silver & Co.),—*Mushrooms and Toadstools*, by W. G. Smith (Hardwicke & Bogue),—*Homes and Homesteads*, by Rev. J. Ballantyne (Melbourne, Mason, Firth & M'Cutcheon),—*The Arabian Nights' Entertainment* (Routledge),—*A Voyage Round the World*, by J. Verne (Routledge),—*In the Snow*, by W. H. Anderdon (Burns & Oates),—*The Story of the Robins*, by Mrs. Trimmer (Warne),—*and The Catholic Crusoe*, by W. H. Anderdon (Burns & Oates).

LIST OF NEW BOOKS.

Theology.

Ashwell's (Rev. A. R.) *Lectures on the Holy Catholic Church*, cr. 8vo. 3/6 cl. Holy Childhood (The), 12mo. 3/6 cl. Remarkable Stories of God's Saving Grace, 2nd series, 1/6 cl. St. James's Lectures, Companions for the Devout Life, 2nd series, 3vo. 7/6 cl. Talmage's (Rev. T. De W.) *Entrances of Pearls*, cr. 8vo. 3/6 cl. Vernon's (Rev. J. E.) *Bible Truths in Simple Words*, 3/ cl. Winslow's *Quiet Thoughts on the Sacrament of Love*, 2/ cl. Law.

Johnstone's (H. A. M. B.) *Handbook of Maritime Rights*, 2/ cl. Walker's (W. G.) *Partition Acts*, 1868 and 1876, 8vo. 6/ cl.

Fine Art.
Our Holiday in the Scottish Highlands, illustrated with Pen and Pencil, folio, 21/ cl. Picturesque Europe, Vol. 1, 4to. 42/ cl. Viardet's (L.) *Brief History of the Painters of all Schools*, 25/ cl. Wood's (J. T.) *Discoveries at Ephesus*, 4to. 68/ cl.

Poetry.

Aldrich's (T. B.) *Flower and Thorn*, 12mo. 3/6 cl. Haweis's (Mrs. H. R.) *Chaucer for Children*, illus. 4to. 10/6 cl. Shelley's (P. B.) *Poetical Works*, edited by H. B. Forman, Vol. 2, 8vo. 12/6 cl. Smith's (W.) *Angels and Men*, a Poem, cr. 8vo. 2/6 cl. Stephenson's (J. H.) *Bethany, and other Poems*, 12mo. 3/6 cl.

History.

Armitage's (E. S.) *Childhood of the English Nation*, 2/6 cl. Bisset's (A.) *Struggle for Parliamentary Government in England*, 2 vols. 8vo. 24/ cl. Cartwright's (W. C.) *The Jesuits, their Constitution and Teaching*, 8vo. 9/ cl. Cochrane's (A. B.) *Historic Châteaux*, 8vo. 15/ cl. Dennis's (J.) *Studies in English Literature*, cr. 8vo. 7/6 cl. Frampton (Robert, Bishop of Gloucester), *Life of*, edited by T. T. Evans, or. 8vo. 10/6 cl. Gould's (S. B.) *Lives of the Saints*, Vol. 10, or. 8vo. 14/ cl. Jacob's (G. L.) *Raja of Sarawak*, 2 vols. 8vo. 25/ cl. Kingsley (Charles), *His Letters, and Memoirs of his Life*, edited by his Wife, 2 vols. 8vo. 36/ cl. Stanhope's (Earl) *French Retreat from Moscow*, and other Essays, cr. 8vo. 7/6 cl.

Geography and Travel.

Howley's (J. P.) *Geography of Newfoundland*, cr. 8vo. 2/ cl. Sport in Many Lands, by H. A. L., 2 vols. 8vo. 30/ cl. Thorne's (J.) *Handbook to Environs of London*, 2 vols. 21/ cl.

Philology.

Beowulf, an Heroic Poem, with Translation, Notes, &c., by T. Arnold, 8vo. 12/ cl. Curtius's (G.) *Principles of Greek Etymology*, translated by Wilkins and Englund, Vol. 2, 8vo. 15/ cl. Horace's Odes in English Verse, by W. E. H. Forsyth, 5/ cl. Motteau's (A.) *Petites Causeries*, cr. 8vo. 2/6 cl. Smith's (Dr. W.) *German Principia*, Part 2, 12mo. 3/6 cl. Schmitz's (Dr. L.) *Practical Grammar of German Language*, 12mo. 3/6 cl. Virgili Maronis Opera, edited by B. H. Kennedy, 12mo. 5/ cl.

Science.

Bottomley's (J. T.) *Dynamics, or Theoretical Mechanics*, 1/6 cl. General Literature.

Ashworth and Reaney's *Strange Tales*, 5th and 6th series, 12mo. 3/ cl. Bell's (Rev. C. D.) *Voices from the Lakes*, cr. 8vo. 5/ cl. Book of Bible Words, 12mo. 2/6 cl. Carr's (E.) *Middebow, a Story*, 16mo. 2/6 cl. Colquhoun's (F. S.) *Rhymes and Chimes*, cr. 8vo. 2/6 cl. Cooley's (G. M.) *Anne Warwick*, 2 vols. cr. 8vo. 21/ cl. Crawley's (Capt.) *Card-Players' Manual*, 12mo. 2/6 cl. Day of Days Annual, 1876, roy. 8vo. 3/6 cl. Duff's (M. E. G.) *East and West*, a Lecture, 8vo. 2/ swd. Ellis's *Half-Sovereign*, by Author of 'Elsie,' 12mo. 3/6 cl. Epigrams, Original and Selected, 12mo. 3/6 cl. Fireside Annual, 1876, roy. 8vo. 7/6 cl. Floral Birthday Book, 18mo. 2/6 cl. Haweis's (H. R.) *Current Coin*, cr. 8vo. 6/ cl. Hirci, a Novel, by Author of 'Abel Drake's Wife,' 2/ bds. Influence of Firearms upon Tactics, from the German, by Capt. E. H. Wickham, 8vo. 7/6 cl. Jones's (C. A.) *Stories About the Wonderful Kingdom*, 3/6 cl. Melville's (Whyle) *Rosine*, 8vo. 16/ cl. Nohl's (L.) *An Unrequited Love, an Episode in the Life of Beethoven*, translated by A. Wood, 8vo. 10/6 cl. Pardon's (G. F.) *Book of Remembrance for Every Day in the Year*, 18mo. 2/6 cl. Pollard's (M. M.) *Nellie's Secret*, 12mo 2/6 cl. Prince of Argolis, illustrated, cr. 8vo. 3/6 cl. Ready-Money Mortiboy, 12mo. 2/ bds. Reaney's (Mrs. G. S.) *Strange Tales*, 6th series, 12mo. 1/6 cl. Russell's (R. J.) *My Dolly*, 12mo. 1/6 cl. Saunders's (A.) *Abel Drake's Wife*, 12mo. 2/ bds. Scenes and Sketches in Legal Life, cr. 8vo. 7/6 cl. Tytler's (S.) *What She Came Through*, 3 vols. cr. 8vo. 31/ cl. Whately's (Miss E. J.) *Three Caskets*, 12mo. 2/6 cl.

MRS. BROWNING'S EARLIER POEMS.

Brompton, Nov. 27, 1876.

In reference to a paragraph of "Literary Gossip," in your last issue, in which my name is mentioned in connexion with a reprint of Mrs. Browning's earlier poems, I feel sure you will, in justice, allow me space for a few words of explanation. It was never my intention to reproduce the earlier draught of the version of the 'Prometheus' (1833), for which a better and more mature translation was afterwards substituted, but only the original poems which follow it, and many of which are in no sense immature, or unworthy of the genius of the writer, e.g., 'The Image of God,' 'The Appeal,' 'Idols,' 'Weariness,' and others. These poems have been fully given to the world, and are now among the world's possessions. Poetical students will not allow them to die, however indifferent the general public may be to them. It was for poetical students alone, and not for "the general" (to whom they would doubtless be *caviare*), that my reprint was undertaken. The small number announced alone precludes the idea of its being a resurrection made with any mere vulgar motive of profit. I trust that the character of my work on the text of

other illustrious English poets—of Chapman, Blake, Shelley, and last, but not least, of Coleridge—will tend to prove it to have been rather a labour of love. The "exquisite touch" that "bides in the birth of things" is peculiarly apparent in the first bursting into bud and leaf of a new poetic genius. The summer of its manifestation may have greater fervour, and richer pomp and majesty of foliage, but about its early spring there must always be a nameless and peculiar charm. I yield to none in my reverence in this case, both to the dead and to the living; but I know of no reasonable wishes or feelings of either that I have outraged or defied. A poet himself, or the relations of a poet, may not, however, always be the best or the final judges of what should continue to hold a place in the collection of his writings. Had Mrs. Browning been still among us now, it would probably be rather her laudatory odes to Napoleon the Third than these early poems of hers that she would desire to withhold or withdraw from the world's knowledge. And yet I suppose it would generally be admitted that the elimination of these from the body of her writings would be a serious loss, not as compositions of absolute truth or fitness, but as valuable data for the study of her mind and work. In later years, Mr. Tennyson has, from time to time, restored in the successive editions of his works many of the early pieces that he had originally rejected. Mr. Browning himself, in 1867, resuscitated his juvenile poem of 'Pauline.' No wishes of the dead, or feelings of the living, are supposed to be violated or outraged when Mr. William Rossetti or Mr. Buxton Forman gives us the text and notes of Shelley's 'Queen Mab,' though we know Shelley's mature opinion of that work, and his desire to abolish it, and though Sir Percy Shelley, the poet's son, is still alive among us.

RICHARD HERNE SHEPHERD.

** We certainly understood Mr. Shepherd to say, in a note he sent us, that he intended to republish the 'Prometheus.' But Mr. Shepherd errs if he supposes that Mrs. Browning did not express herself quite as strongly about the pieces he is reprinting as about the one he has refrained from reproducing, and Mr. Browning is, we believe, just as much opposed to this revival of the original poems as of the translation. They "are now among the world's possessions" so far, that, owing to a technicality, Mr. Shepherd cannot be prevented from reprinting them; but most people, anxious to provide *caviare* for "poetical students" would have sought some other way of doing it.

A QUESTION OF AUTHORSHIP.

MR. VAN CAMPEN has sent us a letter on this subject. He says:—

"I may merely observe, that the proposal Mr. Dexter makes with such a flourish of legal knowledge and involving outside names in this gratuitous controversy,—a characteristic faculty of his, which, 'alas for me!' is not my 'gift,'—might perhaps even be improved upon by the production of the original crude MS. of the author of the July *Transatlantic* article which Mr. Dexter elected to more or less rewrite when shaping up, and which I think could be produced. Mr. Dexter might also, by looking among his letters, find one expressive of warm thanks for his friendly service in so doing, while congratulating him upon the great success with which he had preserved the author's language withal. At any rate, I distinctly remember writing such a letter.

"But I pass to Mr. Dexter's last paragraph and to the *European Review* article. I am, I confess, fairly well satisfied with the note I hastily penned relative to the latter in the small hours of that July night. . . . Busy as I was upon Part II. of my *Transatlantic* paper, and half alarmed at this first request for an 'editorial,' Mr. Dexter kindly (as it then seemed) consented to first take in hand the *European Review* article, which its editor invited from me on reading my Part I. in the *Transatlantic* for July, and what Mr. Dexter quotes from me refers to the article as it left his hands.

"So far so good. But Mr. Dexter leaves the

truth half untold. His brief extracts, moreover, although my own language (mostly), are pregnant with texts; and if but for the sake of point and one word, I must ask to be pardoned for reproducing the language here. He quotes me as saying: 'You will not see the "Pleas" (sic) in this week's number of the *European Review*, and you will not hear of its (?) rejection. Alas for me! I have not your gifts—even in the matter of *copying out a thing*; and at three o'clock this morning I saw that it would be a tight squeeze if even in any shape I could get it off by four. . . . Accordingly, at three o'clock I wrote Mr. Jerrold, slightly explaining the circumstances, . . . and told him I should have to say "next week" to his request.'

"I can scarcely think that I would require all night for merely 'copying out' a brief article; and the italicizing by Mr. Dexter in the above instance, so closely associated with 'your gifts,' is very suggestive of that kind of authorship which would rightly be, I fear, his highest claim. I feel a little proud, too, of the confession made in that sentence, remembering what actually followed; for it reveals, I trust, a tinge of modesty on one side, in this case, though 'alas!' for the modesty of the man who could quote it of himself. The first sentence, moreover, also reveals to me what I can easily recall to mind, even had I no other evidence, namely, that a desperate struggle was going on to avoid the fate for the paper so clearly hinted at, as, at least, postponed for one week. Under date of July 8, 1875, my own diary records: 'Felt much better in my mind when I had written my note [to Mr. Jerrold] explaining the matter—feeling that I, at least, had more time to think over the article, even though I adopt the Dexter copy, which I doubt if I do in *toto*.'

"And what was the result? Before the article went the next Tuesday night, Mr. Dexter had drawn his pen over considerable portions of his writing, as the original MS. in my possession shows, and fully one-half had become literally my own of what, in one instance, did stand a chance at first of being his—viz., a long opening passage, a central paragraph, and a closing paragraph, all the historical enriching, and all, perhaps I may say, that could have made it acceptable, or at least fairly worthy of the subject, while, of course, the MS. went to the editor in my own handwriting. One cannot but be astounded at Mr. Dexter's making so much of this little friendly work, especially when it is known that he is aware every word of his in my book, between p. 1 and the last, from this article, and the only passage, indeed, that could be called Mr. Dexter pure and simple, has been quoted by an unkind critic as a specimen of my 'loose-jointed English,' and otherwise held up to ridicule! As I know of no other instance of a line from my book having been quoted for its faultiness of sense or style, it might, perhaps, have been well had I 'hashed' all of Mr. Dexter's work.

"And now as to that little word 'Pleas' which Mr. Dexter makes me nonsensically write in the first sentence he quotes. That word is not mine. I never gave a plural title to a single article, nor could I do so. One would think an author should be able to remember accurately the title of his article—that even a self-coached 'claimant' should. I therefore charge Mr. Dexter with altering that word in my letter, to accord with the idea falsely started out with, when alluding to articles on 'The Dutch in the Arctic Seas,' and 'Pleas for a Dutch Arctic Expedition,' in his first and even second letter, thereby intending to hoodwink the public into believing that there might have been numbers of the first paper, and forty 'Pleas' instead of one. The real title of the latter article was 'A Plea for a Dutch Arctic Expedition' (vide Preface to 'The Dutch in the Arctic Seas,' p. xxvi, note.)

Messrs. Trübner & Co. have sent us a letter, addressed to them by Mr. G. Rogers, of 14, Belitha Villas, Barnsbury Park. He says:—

"Respecting the magazine articles the book is said to be founded upon, I can assure you that, before even Mr. Dexter saw them, I read, and heard the *real* author read, the original MS. which

constituted the body of the articles he says *he* wrote. The preparation of these is due to Mr. Van Campen alone. He personally collected the materials, and, to my personal knowledge, spent considerable time over the details of which the articles are composed. He alone has any right to be called author, as he only can justly be described as the originator of the idea of writing the articles in dispute. Mr. Dexter may have assisted in shaping his friend's thoughts in accordance with that friend's suggestions and material assistance. He was, however, simply the transcriber, nothing more. To claim authorship in any sense whatever is most preposterous; and, though I wish to impute no motives, the gentleman's action looks like the expression of personal jealousy and spite; and, moreover, his claim is positively ridiculous, it being well known that Arctic matters lie entirely outside the range of his studies and knowledge. I give you my word of honour he has not even the shadow of a right to the claim he puts forward. I know both sides of the question, and venture emphatically to contradict the statements made in his letters."

We cannot insert any more letters on this subject.

THE SINAITIC INSCRIPTIONS.

The Sinaitic Inscriptions have recently attracted so much notice that it seems singular that travellers do not direct their wanderings to the Peninsula of Mount Sinai, with a view to making more copies, particularly from Mount Serbal itself, as those hitherto published have been wholly or chiefly from the valleys at the foot of the mountain. New copies also of these would afford means of revising or confirming disputed texts, and they would help to establish whether or no Serbal is the true Sinai, as Dr. Lepsius asserts, or whether Mount St. Catherine is the Holy Mount, as the monks of the monastery affirm. The subject is well deserving the attention of travellers. There is not a more charming climate in the spring of the year than that of the Peninsula, and, notwithstanding my eighty years, I am sorely tempted even now to return and add to the copies which I made when there forty-five years ago. More youthful tourists, however, while in search of health might advantageously occupy themselves in copying the inscriptions into small note-books, for photography is not available owing to the peculiar positions of the inscribed surface of the detached blocks which lie scattered in all directions. JOSEPH BONOMI.

KAISAR-I-HIND.

Nov. 25, 1876.

I SHALL indeed deeply regret if the manner in which I expressed myself in my "note" of November 11 should provoke any unseemly discussion over the official translation of the Queen's new title of Empress which has been adopted in India, viz., *Kaizer-i-Hind* [in Hindi, *Hind ka Kaizer*]. I have, however, read Prof. Mir Aulad's strictly critical letter on my note with great interest, and some instruction. He is far too complimentary in speaking of me as "your learned contributor." I have ventured to write on the present subject simply as one who has been practically familiar with the use of Oriental titles. I have no scholarship or book-learning of any sort on the subject; and, as Prof. Mir Aulad writes *ex cathedra*, I—*impar con-*
gressus Achilli—would fain bow to him in silence. I have the greatest diffidence in replying to the learned and accomplished Dublin Professor of Arabic, and would yield to the feeling, but that I feel sure Prof. Mir Aulad has momentarily forgotten certain facts of the greatest pertinence to the present matter, which happen, however, to have been very strongly impressed by practical circumstances on my own mind. I will venture, therefore, to reply *seriatim* to the several exceptions which he has raised in to-day's *Athenæum* to my note of the 11th inst. *Indocti discant, et amant meminisse periti.*

A. He says that *Shri* is commonly addressed in Bengal to every lady and gentleman. But that

does not make it less appropriate before *Rani*. In Bombay *Shri* is applied to departed and, as it were, *quasi-deified* ancestors. I suggested it before *Rani*, in the Queen's Indian style, because it is one of his Highness the *Maharajah* of *Pattiala*'s titles, which run—*Shri Maharajah Ruijgar Dowlat-i-Inglii*, "consecrated Great King of Kings, the favoured child of the English." A significant title in every way, for he, the *Shri Maharajah Ruijgar*, places himself as a child at the knee of the English as the paramount power in India. Mark, also, the mixture of languages in the style. I was led to suggest *Shri* before *Rani* also by the unquestionable example of some of the most ancient Hindu inscriptions in India; and *Shri Shri Rani* would have been still better than *Shri-Rani*, thus, *Maharaj Adiraja*, *Shri Shri Rani Victoria, Kaizer-i-Hind*.

B. I cited the title of the *Nawab* "Begum of Bhopal" as an instance of a masculine title applied to a native Indian reigning princess. Prof. Mir Aulad says: "I had the honour of being the guest of her Highness Nawab Shah Jahan Begum for several months, but never did I, either in writing or speaking, see or hear the word *Nawab*, when applied to her Highness, used in the masculine gender." This seems unanswerable, and my answer to it under the present head will be incomplete, but complete under head Γ. I too, thirty-five years ago, was a constant guest—an nursery playmate of her Highness the *Nawab Shah Jahan Begum Sahiba*; while, I think, the *Kudsia Begum* was still alive. I forgot almost all about it, and certainly remember nothing of her Highness's titles. But when the late *Sikander Begum*, the famous "Begum of Bhopal" of 1857, was in Bombay some years ago, I was received by her Highness almost as her son; and, if I remember rightly, I always spoke of her either as the *Nawab Sahib* or the *Begum Sahiba*. I was always very particular, in speaking of or to natives in India, to observe the strictest etiquette as to their titles, whether of right or courtesy; and relying, I must confess, after ten years' absence, rather on instinctive feeling than my memory, I believe that I used the masculine title whenever I spoke of the late Begum as a ruler—as *Nawab*, and the feminine—*Begum Sahiba*—when speaking of her Highness in her personal character and social and domestic relations. But, apart from this, the whole history of the Begums of Bhopal, their names, the collocation of the titles in their full style, and the whole force of Eastern usage—as I shall presently uncontestedly prove—goes to show that the title of *Nawab* in their case, at least, is used only in the masculine gender.

Γ. It is inconceivable to me, indeed, how Prof. Mir Aulad should, with reference to the title *Kaizer-i-Hind* (in Hindi, *Hind ka Kaizer*), write:—"A purely masculine title, applied to the Queen, can have no reasonable excuse. . . . It surpasses all in absurdity, *at least, according to our Eastern idea*." Why, in the diplomatic intercourse of the Persians and Turks with the Courts of Europe, whenever they have had to address a reigning Empress or Queen, they have always applied to them the title of *Padshah*. Thus the Empress Catherine was always styled *Padshah*. The Turks have always applied the same title to Queen Victoria, and so have the Persians since 1839. But—and to the very point—when the Sultan Rezia, the daughter of the Slave-King Altmarsh, succeeded to the throne of Delhi, A.D. 1236-39, she assumed the title of *Sultan*, notwithstanding which she is still designated in English books as the "Sultana" Rezia and Rezia "Begum." Surely the force of precedent could no further go. Every precedent and every analogy is, in fact, in favour of the Queen assuming a masculine title of supremacy in India. Feminine titles all throughout India imply inferiority, and surely, after this example of *Sultan(a)* Rezia, Prof. Mir Aulad will not again argue that the Queen should be designated, for instance, *Sultana*, and not *Sultan*, because "a purely masculine title can have no reasonable excuse, . . . and surpasses all in absurdity, *at least, according to our Eastern idea*."

our Eastern idea." The Hungarians are Turks, in the wider sense of the word, also, and did they not insist on the Empress Maria Theresa being their Rex?

I may add that the Queen could not be styled *Sultan*, for it is a delegated title, implying dependence on the Caliphate. It is a title of the Sunni Mohammedans, and was first introduced into India by Mahmoud of Gazni. But when Baber and his descendants had established the Mo(n)gol dynasty of Delhi, they superseded the title of *Sultan* by *Padshah*, expressly to show that their empire was founded on the absolutely independent and indefeasible rights of conquest. The title of *Malika*, by which Her Majesty is at present officially designated in India, is utterly wrong and inappropriate. In the Mo(n)gol Court of Delhi, it was applied only to princesses and the wives of the feudatory princes and chiefs. The Imperial Princesses were, indeed, generally styled *Sultan Begam*; and the wife of any noble, *Amir*, *Malek*, *Khan*, *Mirza*, or *Nawab* was, by the etiquette of the Delhi emperors, styled *Malika*. Nur Mahal and Mumtaz Mahal (the queen who lies buried in the Taj of Agra), the wives of Jehangir and Shah Jehan, both bore the title of *Padshah Begam*.

Prof. Mir Alulad gives a perfectly new translation of the new title of Empress of India, namely, *Taj-Bakhsh-i-Hindustan*,—“The King-maker of India,”—which is most ingenious, for, by the numerical value of the letters, it gives the date of the assumption of the new title. It might be added to the imperial style, as also *Zilla Subanahu*—“the Shadow of God on Earth,” proposed by the Talukdars of Oudh in 1873, Scindia, Holkar, the Nizam [i. e. Vicegerent], &c., have each many titles to their names. But, for myself, I dislike the sort of rocco flourishing and contortions of all such titles. Indeed, I dislike any purely Hindu or Mohammedan title being added to the style of the sovereigns of England, and it is by our own instincts, in lesser matters as well as greater, and not by other people’s, that we English folk shall ever govern the world. But a translation of “Empress of India” was almost a necessity, and it was a most auspicious necessity which led to the adoption of such a translation of the new title as *Kaizar-i-Hind* [in Hindi, *Hind ka Kaizar*]. I repeat, the Government has made a great hit all round.

GEORGE BIRDWOOD,

St. John's College, Cambridge, Nov. 27.

I HAVE read with much interest the letter of Prof. Mir Aulâd 'Ali upon the subject of the proper translation of Her Majesty's title of Empress of India. I quite agree with him that the proposed rendering, *Shri Kaiser i Hind*, is preposterous; for it is not only ungrammatical, but entirely at variance with the genius of the language. Such a title used in official documents would produce too ludicrous an effect. Almost all the existing Oriental titles for emperor, empress, or sovereign are open to some objection, either from their implying in their original meaning a more or less dependent degree of sovereignty, or from their having been used by monarchs of not entirely absolute power. For these reasons, *Badshâh*, *Sultâh*, *Khakâh*, *Malikah*, &c., are all inadmissible. Of existing titles, the most literal and most obvious translation (which Prof. Mir Aulâd 'Ali also proposes), viz., *Shâhanshâh i Hind*, has, to my mind, one objection: it is used by the Shah of Persia with the additional words, *a'zam i bi 'listik-lâl*, "greatest and independent," thus suggesting that there might be an emperor of Persia neither "greatest" nor "independent." This may, perhaps, seem a subtle and hypercritical objection, but it must be borne in mind that Orientals do attach extreme importance to such subtleties. Witness the fact that the British Government in India were charged with having treacherously contemplated the annexation of Oude long before the complaints were made which led to that result, simply because in a letter from the then Governor-General to the King the formula "may his prosperity be continual," was employed instead of "may his kingdom endure." Again, when Shah

Mahmud Ghaznavi, who was the son of a slave, petitioned the Caliph for a new and higher title after his Indian conquests, his suzerain considerably dubbed him *Wali*, which means "Ruler," "Saint," "Royal favourite," or "Slave"!

The title proposed by Prof. Mír Aulád 'Alí, of taj-bakhsh-i-Hindustán, is an exceedingly happy one in every respect. It expresses absolute and paramount sovereignty; it follows historical precedent, every one of the former emperors of India having adopted some new title; and, lastly, the fact that it forms a chronogram of the date (1876) of the year in which Her Majesty was proclaimed Empress, is in itself a circumstance in which any Oriental, Hindu or Muslim, would recognize a happy augury for the future. E. H. PALMER.

MISS M. F. ROSSETTL

We have to announce, with great regret, the death, in her fiftieth year, of Miss Maria Rossetti, who, as the author of the 'Shadow of Dante,' had made for herself a noticeable position in the literature of our time. She had, from her childhood, evinced a strong taste for literary pursuits—making Dante her special study, and for exhaustive learning on this subject she was, perhaps, without a superior in Great Britain. In 1846 she published an allegorical story in prose, called 'The Rivulets,' and, subsequently, some Italian school-books. She entered All Saints' Sisterhood, Margaret Street, Cavendish Square, in 1873, where she died, after a short illness, on the 24th ult.

Literary Gossip.

SIR GEORGE CAMPBELL, K.C.S.I., M.P., who has just returned from Constantinople, is about to publish a work on the Eastern Question, the title of which will be 'A very Recent View of Turkey.' We understand that the book, besides giving Sir George's own observations of recent events, will include chapters on Turkey and its races; the solidarity of the Mohammedan religion; the social relations of the Turkish Government; England and Russia; and the remedy which, in the view of the author, is best calculated to secure a satisfactory settlement of the Eastern difficulty.

THE first volume of Mr. Herbert Spencer's 'Principles of Sociology' has been completed, and is in the binder's hands. It forms the sixth volume of the 'Synthetic Philosophy.' We regret to hear that Mr. Spencer's health is not what his friends would wish it to be, and that it may be some months before he will be able to be at work again.

We are extremely sorry to hear that, having accepted a living in Essex, Mr. Brewer will find himself obliged to relinquish the editorship of the Calendars which he is bringing out in the Rolls Series. It is earnestly to be hoped, in the interests of historical study, that the Treasury may not refuse the very small sum necessary to retain so much of Mr. Brewer's time as he can still give to the great work he has carried on so long and so well. We may take this opportunity of mentioning, as some of our readers may not have seen it, that, in acknowledging the memorial addressed to the Master of the Rolls last summer by the Society of Antiquaries (*Athen.*, No. 2529), the Deputy Keeper answered that the limitation of the Prefaces to the volumes of Calendars imposed by Sir George Jessel "was not intended as an implied censure on" Mr. Brewer. We are glad of this, for censure, direct or implied, would have been a poor return for the labour ungrudgingly bestowed by Mr. Brewer on his masterly Introduction.

We are glad to be able to announce that Dr. Barlow has bequeathed to the London University College all the books, prints, &c., in his library relating to Dante, Italian history and literature, with 1,000. Consols, the interest to be applied in perpetuity to the delivery of an annual course of lectures on the 'Divina Commedia.' He gives his collection of geological specimens to the Geological Society of London, with 500. Consols, the interest to be applied at the discretion of the Council for the advancement of geological science.

THE literary remains of the late Mr. C. F. Tyrwhitt Drake, of the Palestine Fund Survey, are about to be published. They were to have been edited by Captain Burton, his friend and fellow-traveller. As, however, official duties keep our Trieste Consul too much occupied, Mr. Walter Besant has undertaken the task. The book will be issued by Messrs. Bentley & Son, early in the year.

A GERMAN translation of Mr. Swinburne's 'Bothwell' has just been completed by Theodore Gritz, the translator of Petőfi's lyrical poems, for which translation he was elected member of the Hungarian Literary Society, Kisfaludi-Társaság.

MR. SWINBURNE'S article upon Congreve, in the forthcoming volume of the 'Encyclopaedia Britannica,' will consist of a short biography and critical study of his comedies as compared with the other Restoration dramatists, and the quality of his wit, from the dramatic point of view, upon which, since Macaulay's famous essay, there has been much diversity of opinion.

ANOTHER important first edition has turned up in Germany, no less a one than the first print of Marlowe's 'Edward II., a Tragedie, 1594,' the year after the author's death in a tavern brawl. The earliest edition heretofore known in England is that of 1598.

We are sorry to hear that Mr. Waterfield, the Assistant Librarian of the India Office Library, is seriously ill. The Library is undergoing thorough repairs and renovation; and so, perhaps, the weight of the extra duties may have told on the strength of the able successor of the late Prof. Childers. Good hopes are entertained of Mr. Waterfield's speedy recovery.

A WEEKLY sixpenny paper, entitled *Mayfair*, will be published early in the new year. The journal will be profusely illustrated by a new process. The writer of the "Clock" articles in the *World* has joined the staff of *Mayfair*, and will, in the coming session, write exclusively, it is said, for the new journal.

THE forthcoming number of the *Quarterly Review* will contain what is intended to be a comprehensive and dispassionate summing-up, by a well-known occasional contributor, of the results of recent Arctic expeditions, a mode of treatment of the subject which is much to be desired.

The notice of the 'Specimens of English,' published by the Clarendon Press, in last week's issue, was not quite accurate. The period "from Beowulf to Shakspeare" is covered not by "three books," but by *four*. The first of the series is Mr. Sweet's 'Anglo-Saxon Reader.' The second is Dr. Morris's selection of Specimens down to about A.D.

1300. The third is a book of Specimens, edited by Dr. Morris and Mr. Skeat conjointly, for the period from A.D. 1298 to 1393. The fourth was edited by Mr. Skeat alone, and was wholly planned by him; it extends from 1394 to 1579. The third of these volumes has even reached a third edition. It is the second volume of the series to which our notice referred, and which is still wanting to complete the series.

THE death is announced of Mr. John Dickinson, well known in the days of the Company, for the interest he took in Indian affairs, and the number of pamphlets, articles and letters he produced. His largest production, a work of 200 pages, called, 'The Government of India under a Bureaucracy,' appeared in 1853, when the renewal of the Company's Charter was under the consideration of Parliament. Mr. Dickinson died quite suddenly on Wednesday, the 22nd ult.

TRANSLATIONS of 'Enoch Arden,' by Adolf Strodtmann, the biographer of Heine, and the 'Ancient Mariner,' by Ferdinand Freiligrath, will appear as Christmas books in Germany.

THE monument to be erected in George's Square, Glasgow, to the memory of Burns, will, we hear, be inaugurated early in the new year. It is rumoured that Mr. Gladstone will unveil the statue.

M. GERMAIN, the Dean of the Faculty of Letters at Montpellier, has been good enough to make a careful search through the University Archives for the name of Andrew Boorde, whose amusing "Introduction," or original of Murray's "Handbook of Europe in 1542-7," and "Dictionary," Mr. Furnivall edited for the Early English Text Society in 1870. But, although Boorde studied at Montpellier, and held it to be "the most nobilist vniuersite of the world for phisicions and surgons," yet he did not matriculate there, and no trace of him can be found in the University books.

THE following notes refer to Spain:—

Another contribution to contemporary Spanish history is said to be ready for publication; the author, Don Enrique Lazeu, formerly secretary to Don Juan de Borbon, names his book 'Contemporary Historical Notes.' The work is divided into three sections: 1st, The History of Carlism, from 1827 to the Events at San Carlos de la Rápita; 2nd, The Political Career of the Pretender, Don Juan de Borbon, father of the present titular Charles the Seventh; 3rd, Causes which induced the Submission of the Pretender to the Queen Doña Isabella la Segunda, closing with the advent of Don Amadeo of Savoy, and the results of the civil war lately ended.—The family of the late Spanish academician, Don Fermín de la Puente Apoceschea, propose to print some of his compositions. The volume will include his translation of the *Aeneid*, and other efforts, of which fragments only have hitherto appeared in print.—Don Mariano Soriano Fuentes has in the press a second and enlarged edition of 'The History of Spanish Music, from the Coming of the Phoenicians to the Year 1850,' bringing down the history to the year 1870.—The Minister of the Interior has issued orders that the repairs, &c., of the Archbishop's palace at Alcalá de Henares, shall be proceeded with at once, and as soon as possible, the State archives will be deposited there.—It is reported that Señor Zorilla intends shortly to publish his epic of the *Cid*.—The theme designated by the Academy of History for their meeting of the 31st of December next is "Origin, social life, manners, and customs of the Barbarians who in the fifth century, invaded the Peninsula, with reference to the latest investigations and studies

made in Spain and elsewhere, giving an exact idea of the invasion, and of the causes which facilitated the domination of those peoples." The premium to be awarded will be 3,000 pesetas, and 300 copies free to the successful author.

THERE are now sixty-nine daily, weekly, and monthly periodicals in Bengalee and Tamil, the two languages of India in which the greatest literary activity is at present shown. Twelve of these sixty-nine are devoted to Mussulman interests, and about twenty to Christian. All the rest of the productions are purely Hindū. By far the least important are the journals representing Mussulman opinion, which are badly edited, and have a very small circulation. But the sons of Islam in India make it their boast that they understand the sword better than the pen!

A CORRESPONDENT writes:—

"During my recent stay in Philadelphia, a series of prosecutions brought to an apparent end the entire machinery for the manufacture of ready-made M.D.s, &c. Harbison, one of the alumni in the affair, was convicted of criminal malpractice; the sheriff's officers cleared of its scanty furniture the house that sheltered the pseudo-university; and Buchanan, the principal, and also the European vendor of Philadelphia distinctions, imprudently venturing within reach of the officers of the law, was arrested for disseminating obscene literature, while another action was preparing against him for former criminal malpractice. Of course, no evidence was seen of existing arrangements for tuition or examination; nor—which is more directly to the point—does there appear ever to have been a genuine staff of professors or a *bona fide* examining board. American law on the subject of degrees and diplomas is altogether in an unsatisfactory state. Any man may, upon the prompting of his own sweet will, invent either a university or a degree, and practise on the credulity of his fellows. The only thing he may not do is to assume without warrant the membership of some chartered institution. There are chartered bodies—like the University of Pennsylvania—possessing every means of testing the extent and soundness of a student's knowledge. These it would be unpardonable to name in the same breath with many (too many) other pretentious academies, such as in this country could not exist. But it is a serious misfortune for America that, in the best provided of her cities in the matter of hospital accommodation, the hospitals are supported (as in New York and Philadelphia) by religious denominations, which can have no affinity with properly-constituted, scientific examining boards. Even more unfortunate is it that charters are so readily obtained upon the most trivial grounds by any two or three persons who have a 'lobbying' acquaintance with State legislators."

WE regret to hear of the death, at the age of seventy-six, of Dr. Beard, of Ashton-upon-Mersey, near Manchester. He was a prolific writer on a variety of subjects. One of Dr. Beard's most successful works was a 'Treatise on Self Culture,' which had a large sale. He also contributed at one period to Cassell's 'Popular Educator,' and wrote a large portion of 'The Pictorial History of Lancashire,' Dr. W. C. Taylor being his *collaborateur* in the latter work.

MR. ALBERT GRANT writes to us to explain that he does not propose to practise as a barrister. "The examination," he says, "I passed was simply to enable me to obtain legal experience to render me eligible for a Justiceship of the Peace."

THE death is announced of the Rev. William Gresley, of Boyne Hill, near Maidenhead. The deceased gentleman was a

voluminous author, his works being chiefly on subjects bearing reference to the Church of England. One of his most popular books was the 'Siege of Lichfield,' published more than thirty years ago, and forming one of the volumes of the "Englishman's Library," a series of books which, though now comparatively forgotten, had at one time a very large sale. Mr. Gresley was seventy-five years of age.

AN elaborate treatise on the Hebrew preposition *Lamed*, consisting of 112 pages, by Dr. F. Giesebricht, has just appeared at Halle.

DR. HAYDEN, of the United States Geological Survey, is about to publish a work on the great hill-ranges of Colorado, Nevada, Utah, and Idaho. The work, profusely illustrated, will be published simultaneously in English, French, and German.

THE author of 'Elsa and her Vulture' has a new work in the press, entitled 'Higher than the Church.' It is a tale of olden times.

SCIENCE

NOTES FROM NEW GUINEA.

Somerset, Sept., 1876.

It has occurred to me that I cannot do better than send you a few short papers about the people amongst whom we are labouring, and the country they inhabit. Such ethnological and geographical information may not be unacceptable to the readers of your periodical.

Our voyages and discoveries have been made between the Baxter River and Torres Straits; that is to say, between lat. 9° 8' S., long. 142° 18' E.; and lat. 10° 45' S., long. 150° 40' E. Hence my observations will be confined almost exclusively to the tribes dwelling on the coast in that part of New Guinea, with nearly all of whom we have had intercourse, and to some tribes found on the banks of those rivers which we have visited.

When I first became acquainted with the people of Katau and Redscar Bay, about five years ago, my impression with that of others was that the races were distinct, the former belonging to the Papuan, and the latter to the Malayan. But closer observation and a slight acquaintance with the language and habits of the people have led me to a different conclusion. The tribes who dwell on the coast and the banks of the rivers in the Papuan Gulf are evidently as truly invaders as those along the shores of the south-east peninsula. Both have driven the aborigines back into the interior, and occupied the best parts of the coast, and both resemble each other in features, form of the head, language, and manners and customs, although they differ considerably in complexion. The geographical position of the gulf tribes will sufficiently account for their complexion, and some things which seem to connect them with the true Papuan in the western part of New Guinea. From time immemorial they have intermingled with the Papuan type of natives inhabiting the islands of Torres Straits, and these again have constant intercourse with, and are probably the descendants of, the aborigines of Australia, except the Darnley, Murray, and Stevens islanders, who are evidently a distinct and superior race to their neighbours, and probably belong to the coast tribes of the gulf of Papua. There has also been, no doubt, an intermingling with the bush tribes, and their proximity to the true Papuans on the west coast will explain their use of the bow and arrow, and their practice of hunting for human heads, and preserving the skulls of their enemies, which they keep ornamented and suspended in their houses, the lower jaw-bone being always separate from the skull, as the man who wounds the enemy gets the one, whilst he who kills and beheads him gets the other.

Between the coast and bush tribes there is a very marked difference, the latter being greatly inferior, both mentally and physically. I have now in my possession two skulls, one from the Fly River, the other from the bush tribes near the Mabedauan River, and the difference between the two is very striking. There is no mistaking the long narrow skull, with its low forehead and prominent zygomatic bones: we at once pronounce it to be of the dolichocephalic race. The height and width of the other excite our curiosity on account of the locality to which it belongs; and, after measuring it, we are a little surprised to find that the braves of the Fly River belong to the brachycephalic race. The form of the skull is, of course, of more importance than the complexion of the skin in determining the race to which they belong; and although the coast tribes in the vicinity of Katau and the Baxter River, also those on the banks of the Fly River, are several shades darker in colour and have more of the prognathous type of face than those to the eastward, still there can be little doubt that they are the same race. Time and the influences which I here mentioned will, I think, satisfactorily account for the differences. It is a much more difficult question to decide, however, to what race the coast tribes themselves belong. They differ greatly from the bushmen; they differ very much from each other; and they differ from the brown Polynesians, although supposed to be of the same race; just as the brown Polynesians differ from the Malays, with whom they are generally classed. I have seen amongst them (*i.e.*, the coast tribes), especially amongst those to the westward, various types of features, apparently indicating a strange mixture of Malayan, Papuan, Chinese, Arabian, and even Jewish races. The hair is generally frizzly, but never woolly. In infancy it is always straight; in adults it has a tufted appearance; but the head, when shaved, shows the hair growing equally over the scalp. A few have straight hair, which is always black. The nose is generally aquiline, and the lips, although differing very much in individuals, are usually well formed. The body is strong and muscular, and the limbs symmetrical. They are an energetic, demonstrative, jocular, joyous, aughter-loving race. We noticed these particulars more especially amongst the tribes to the eastward, although they are common to all the tribes whom we have met. Now, it is evident that these characteristics are more Papuan than Malayan, and the question arises, Whence did these tribes come? The generally accepted theory seems to be that the stream of population has flowed from the Malay peninsula and Archipelago, through New Guinea, New Britain, and Ireland, the Solomon Islands, the New Hebrides, and the Fijis, branching off to the numerous groups of islands in the Pacific. Judging from the position of these islands and groups, this theory may appear probable; but, however likely it may be geographically, it fails ethnographically. The ethnological position of New Guinea and the islands of Western Polynesia renders it exceedingly improbable, as they seem to break rather than propagate the continuity of the human stream. Supposing the islands throughout Polynesia to have been populated from the Malay Archipelago and New Guinea, where we find the true Malays and Papuans, may there not have been two streams of population, a Malayan and Papuan? the latter naturally taking the course we have described, as far as the Fijis; whilst the former would take a more northerly route by the Pelew Islands, Caroline Islands, the Marshall Islands, and thence branching off, in a northerly and southerly direction, to the Sandwich Islands and others in the north, also to the Gilbert Islands, the Ellice and Tokelau groups, Navigator Islands, Society Islands, &c., in the south. This would account for the two distinct races of Eastern and Western Polynesia. The Sandwich Islands being isolated, the inhabitants of that group have the Malayan type better defined than those who live near the course of the Papuan stream, where there has evidently been a mingling of the races; and

they are the produce of this intermingling, I believe, who now people the shores of the south-east peninsula of New Guinea—tribes which have migrated, or have been drifted from their island homes, and settled upon the coast, driving the aborigines back into the interior-eddy waves from the mingling streams of population flowing eastward.

These theories, however, are founded upon the geographical position of the islands, although it is most probable that the geography of the whole of the Pacific, and, indeed, the whole of the earth's surface, was very different from what it is, when the first tribes made their appearance. "There is nothing," says Wallace, "that the study of geology teaches us that is more certain, or more impressive, than the extreme instability of the earth's surface. . . . Everywhere beneath our feet we find proofs that what is land has been sea, and that where oceans now spread has once been land; and that this change from sea to land, and from land to sea, has taken place not once or twice only, but again and again during countless ages of past time. Now, the study of the distribution of animal life upon the present surface of the earth causes us to look upon this constant interchange of land and sea, and this making and unmaking of continents, this elevation and disappearance of islands, as a potent reality, which has always and everywhere been in progress, and has been the main agent in determining the manner in which living things are now grouped and scattered over the earth's surface."

Mr. Wallace regards Polynesia as an area of subsidence, and considers that its numerous great and wide-spread groups of coral reefs mark out the position of former continents and islands; and he thinks it most simple and natural to suppose that the races of men now inhabiting Polynesia are the descendants of the races which inhabited those continents and islands; and that if we find any signs of direct affinity between the inhabitants of any other part of the world and those of Polynesia, it by no means follows that the latter were derived ^{from} the former: for when a Pacific continent existed, the present continents may not have risen above the ocean, and when formed at a subsequent period, may have derived some of their inhabitants from the Polynesian area itself. I think it highly probable that the ancestors of the tribes inhabiting the Gulf of Papua and the south-east peninsulae came from Polynesia; but whether as eddy waves from the streams of population to which I have referred, or from the cradle of their existence, I must leave others to determine. My object is not to raise or support theories about the *whence* of these tribes, but to state facts relative to their present existence. S. M'FARLANE.

SOCIETIES.

ROYAL.—Nov. 23.—Dr. Hooker, C.B., President, in the chair.—Mr. Croll and Prof. Thorpe were admitted into the Society.—The following papers were read: 'On the Influence of Geological Changes on the Earth's Axis of Rotation,' by Mr. G. H. Darwin, and 'On the Structure and Development of the Skull of the Urodelous Amphibia,' Part I., by Prof. Parker.

GEOLOGICAL.—Nov. 22.—Prof. P. M. Duncan, President, in the chair.—Messrs. R. Mitchell and A. H. S. White were elected Fellows.—The following communications were read: 'On the Pre-Cambrian (or Diluvian) Rocks of St. Davids,' by Mr. H. Hicks,—and 'On the Fossil Vertebrates of Spain,' by Prof. S. Calderon.

ROYAL SOCIETY OF LITERATURE.—Nov. 22.—Sir P. Colquhoun, V.P., in the chair.—Mr. W. De Gray Birch read a paper upon two Anglo-Saxon manuscripts in the British Museum, numbered as Cotton, *Titus d. xxvi. xvii.* In the course of his account Mr. Birch traced the compilation of these two interesting relics of ancient literature to be the work of *Ælfwine*, Abbot of Newminster, Winchester, in the early years of the eleventh century, and illustrated the various astronomical, ecclesiastic,

tical, and literary contents of the volumes, their art and history, with numerous extracts and notes from manuscripts of corresponding antiquity and contents.

LINNEAN.—Nov. 16.—Prof. Allman, President, in the chair.—Messrs. J. C. Omar, R. H. Peck, and D. G. Rutherford were elected Fellows.—Mr. H. N. Moseley read a paper 'On the Flora of Marion Island.' From its isolation, this island possesses considerable interest to naturalists, for although the Falklands are some 4,500 miles distant, plants found there are also found on Marion Island. The author attributes this to the prevalent winds, antarctic drift, and the transport of seeds by the sea-birds. Marion Island appears to be of volcanic origin, and has snow-clad mountain summits. The rocks at half tide are covered with *Darrvillea utilis*; above high tide *Tilaea moschata* is found in abundance; and beyond the beach a swampy peaty soil covers the rocks, where there is a thick growth of herbage. This is principally composed of species of *Acena*, *Azorella*, and *Festuca*: the first of these is the most abundant plant on the island. *Pringlea antiscorbutica* is not so plentiful as at Kerguelen Island. Species of *Ranunculus*, *Stellaria*, *Cerastium*, &c., were gathered, and among ferns four, whereof *Lomaria Alpina* was most frequent. Lichens are sparse, but not so mosses, which form great yellow patches, contrasting with the more prevalent green vegetation. Mr. Moseley is inclined to the opinion that there has been a land connexion at one time between Marion Island, the Crozets, and Kerguelen Island.—A memoir, 'On the Birds collected by Prof. Steere (Michigan, U.S.) in the Philippine Archipelago,' was read by Mr. R. Bowdler Sharpe, and drawings of new forms shown. Those hitherto unrecorded and now described are sixty new species, certainly a large number of novelties from islands whose Avifauna has but recently been made the subject of a monograph by the Marquis of Tweeddale.—A letter, containing observations on the American grasshopper, *Culoptenus femur-rubrum*, with remarks on the same by Mr. F. Smith, was noticed.—Plants, in illustration of Mr. Moseley's paper, and curious Japanese treatises on botany, gardening, and zoology, with drawings, were commented on.

ZOOLOGICAL.—Nov. 21.—Prof. Flower, V.P., in the chair.—The Secretary read a Report on the additions made to the Menagerie during October.—Mr. Sclater exhibited and made remarks on the skin of a young Rhinoceros (*R. sondaicus*), from the Sunderbunds, near Calcutta, and exhibited a drawing of an *Emys Hamiltoni*, lately captured at Futttehgurh (Ganges). The occurrence of this Emys so far west as Futttehgurh was considered of much interest.—Letters and papers were read: from Count T. Salvadori, 'On some of the Birds mentioned by Signor D'Albertis, as seen by him during his first Excursion up the Fly River,'—from Mr. G. B. Sowerby, jun., 'On six new Species of Shells, from the Collections of the Marchioness Paulucci and Dr. Prevost,'—by Mr. E. R. Alston, 'On two new Species of *Hesperomys* from Central America, which he proposed to call respectively *Hesperomys tequina* and *H. couesi*,'—by Prof. Garrod, 'On the Chinese Deer, named *Lophotragus michianus* by Mr. Swinhoe,' in which he showed that the species so called was identical with *Elaphodus cephalophorus* (A. Milne-Edwards), obtained by Père David in Moupin: the close affinity between the genera *Elaphodus* and *Cervulus* was demonstrated, the latter differing little more than in the possession of frontal cutaneous glands not found in the former,—by Mr. A. G. Butler, 'On new Species of Lepidoptera, from New Guinea, with a notice of a new Genus,'—and from Dr. J. S. Bowerbank, being the eighth of his series of 'Contributions to a General History of the Spongidae.'

QUEKETT MICROSCOPICAL.—Nov. 24.—H. Lee Esq., President, in the chair.—Two new Members were elected.—A paper, by Mr. C. F. George, 'On a Species of Argus found in the Tower of Blyborough Church,' was read by Mr. Curties, and

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illustrated by numerous drawings, and by specimens and preparations exhibited under the microscope.—Mr. C. Stewart gave an address, 'On the Histology of Skin,' commencing with the earliest development from the simple cell in the lowest types, and proceeding to notice in succession the skin with its appendages in the mollusca, fishes, birds, animals, and man.

STATISTICAL.—Nov. 21.—J. Heywood, Esq., President, in the chair.—After a long list of candidates had been elected Fellows, the President delivered his opening address, in the course of which it was stated that the Howard medal for 1876 (with 20L) had been awarded to Dr. J. C. Steele, Medical Superintendent of Guy's Hospital. At the close of the address the medal referred to was presented to Dr. Steele, and the subject of the essay for next year's medal was announced to be 'On the Condition and Management, Past and Present, of the Workhouses and Similar Pauper Institutions in England and Wales, and their Effect on the Health, Intelligence, and Morals of the Inmates.' Dr. F. J. Mouat read a Report on the International Statistical Congress recently held at Budapest, to which several Fellows of the Society had been appointed delegates.

INSTITUTION OF CIVIL ENGINEERS.—Nov. 28.—Mr. G. R. Stephenson, President, in the chair.—The paper read was 'On the Chalk Water System,' by Mr. J. Lucas.

SOCIETY OF ARTS.—Nov. 27.—R. Rawlinson, Esq., in the chair.—Ten new Members were proposed for election.—The paper read was by General F. C. Cotton, 'On the Construction of House Drains.'

MEETINGS FOR THE ENSUING WEEK.

Mon. Royal Institution, 2.—General Monthly.
—London Institution, 5.—Recent Additions to our Knowledge of the Biology of the Horse." Prof. Huxley.
Society of Engineers, 7.—"The Rolling of Ships," Mr. W. M'Naught.
Royal Academy, 8.—"Anatomy," Mr. J. Marshall.
British Architects, 8.
Society of Arts, 8.—"History of the Art of Coach Building," Mr. J. Collier; Mr. G. T. Thomas (Guest Lecturer).
Victoria Institute, 8.—"The Myth of Ra," Mr. W. H. Cooper; "Nature and Origin of Instinct," Rev. J. M'Cann.
Civil Engineers, 8.—"Discussion on 'The Chalk Water System,'" Mr. J. Lucas.
Zoological, 8.—"Corrections of and Additions to 'Raptorial Birds of the British Islands,'" Prof. H. C. A. Andersson.
"Fossils of Yarckland," Dr. F. Day; "New Genera and Species of Phytophagous Coleoptera," Mr. M. Jacoby.
Biblical Archaeology, 8.—"Recent Discoveries at Abu Simbel," Miss A. Edwards; "Babylonian Cylinder Seals," General di Cesnola; "The Treasury of the Temple of Kurnam," Prof. H. C. A. Andersson; "The Seal of St. Chad Bosawen;" "Aramean Seal," Lieut.-Col. Pridoux.
Royal Academy, 8.—"Anatomy," Mr. J. Marshall.
Geological, 8.—"Pharetrypsonia Strihami, a Fossil Holothuriid Sponge from the Cambrian Corallite Bed," Mr. W. J. Collingwood; "New Species of Eurypteridae from the Carboniferous of Scotland," Mr. R. Etheridge; "Intrinsic Characters of the W. in Shill of Northumberland," Messrs. W. Toplady and G. A. Lebour; "Mineral Veins," Mr. W. Moran.
Microscopical, 8.—"Nauclera crassinervis, N. rhomboides, and Frustularia Saxonica as Test Objects," Rev. W. B. Dallinger.
Society of Arts, 8.—"Street Tramways," Capt. D. Galton.
British Archaeological Association, 8.—"Ancient Canterbury," Mr. J. Breit.
London Institution, 7.—"Mesmerism, Odyliam, Table-Turning, and Spiritualism, considered Historically and Scientifically," Lecture 1, Dr. J. Marshall.
Literary, 8.—"Geographical Distribution of Indian Freshwater Fishes," Dr. F. Day; "Uses of a species of Physostachys," Mr. J. R. Jackson; "Male Genital Armature of the European Rhopalocephalus," Dr. F. B. White; "General Systematic Arrangement of Iridaceae," Mr. J. G. Baker.
Chemical, 8.—"Analysis of a species of Erythrophyll," Prof. Church; "Transmucosidamine," Dr. Witt; "Calcium Sulphate," Mr. Hannay.
Royal, 8.
Antiquaries, 8.—"Antiquities from Susa," Mr. E. H. Willett; "Antiquities from Troy," Dr. Johnson; "Heraldic Signs in the Greek Church." Prof. Church.
Psychological, 8.—"Reports of Psychological Facts and Phenomena; 'Phenomena of Hysterism,'" Mr. G. H. Valter; "Some more Phenomena of Sleep and Dream," by the President.
Royal Academy, 8.—"Anatomy," Mr. J. Marshall.
Astronomical, 8.
New Shakespeare, 8.—"Every Man in his Humour," Mr. H. B. Wheatley; "A Paper, by Mr. F. Marshall; 'Or by Holy,' in 'The Passionate Pilgrim,'" Mr. E. G. Doggett.
Botanic, 8.—General Meeting.

Science Gossip.

CAPT. MARTINI, one of the members of Antenor's expedition, who had returned to Italy in order to purchase stores, is about to return to Zella, accompanied by a naval officer and eight sailors. Carlo Piaggia, recently attached to Col. Gordon's staff, will join Capt. Martini at Alexandria. Antenor has already arrived in Shoa, where the king and the Italian Bishop Masaja have received him with kindness.

We desire to direct attention to a process of

teaching science—or rather some branches of it, and their applications—which has been attracting much attention at Hamburg. 'Hestermann's Technologisch-naturwissenschaftliche Lehrmittel' is a series of treatises published by Vetter, in Hamburg; accompanied by illustrative specimens. The treatise 'Das Eisen,' for example, is accompanied by a cabinet of about one hundred specimens, commencing with the iron ores used, all the conditions of the raw metals, iron and steel, with various well-selected examples of manufactured articles. These correspond with carefully written descriptions. Something similar has been attempted in this country, especially in sending out, with a text-book on geology, specimens of the rocks described; but the Hamburg experiment is of a much more satisfactory character, and certainly commands itself to the attention of the English publishers of science books for the people.

In the Bradford Colliery, Bentley, near Walsall, photography has been employed to secure a trustworthy illustration of some peculiar conditions in practical mining. The lime-light and ignited magnesium wire were used to illuminate coal-seam. This has been claimed as the first attempt to use photography in the darkness of a mine. We have, however, seen a photograph, of part of the Blue John Mine in Derbyshire, executed by Mr. Brothers, of Manchester, in 1863 or 1864. It must not be forgotten that Prof. Piazzi Smyth photographed some dark chambers of the interior of the Great Pyramid.

M. LE VERRIER presented to the French Academy, at its meeting on the 20th of November, his Tables of the planet Uranus. His theory of its motion had been already published, but some delay in forming the tables from it had occurred, in consequence of M. Le Verrier being occupied with the investigations into the orbit of the supposed intra-Mercurial planet, reference to which has been made in the *Athenæum*. This distinguished astronomer has now only to form Tables of Neptune from his theory (a work in which he has already made considerable advance), and he will have furnished a complete series of tables for all the eight large planets of the solar system—Mercury, Venus, the Earth (called Tables of the Sun), Mars, Jupiter, Saturn, Uranus, and Neptune.

M. PERROTIN, of Toulouse, has named the two small planets discovered by him on the 21st of September, 1875, and the 26th of April, 1876, Medusa and Eriogene respectively. The numbers of these are 149 and 163. No. 164, discovered by M. Paul Henry, at Paris, on the 12th of July, 1876, has received the name of Eva.

ON Saturday, the 18th of November, a meeting was held at Camborne, Cornwall, which resulted in the establishment of a Mining Institute. The main object was to form an association in which should be considered, by the mine-managers, such applications of science, to all branches of mining, as might from time to time be brought before them, and to keep a careful record of all the phenomena of mineral lodes as observed by the miners themselves.

FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE FIFTEENTH WINTER EXHIBITION OF SKETCHES AND STUDIES WILL OPEN ON MONDAY NEXT, December 4.—5, Pall Mall East. ALFRED D. FRIPP, Secretary.

EXHIBITION OF CABINET PICTURES IN OIL, Dudley Gallery, Egyptian Hall, Piccadilly.—THE TENTH ANNUAL EXHIBITION IS OPEN DAILY, from Ten till Five.—Admission, 1s.; Catalogue, 6d. R. F. MCNAIR Secretary.

THE TWELFTH ANNUAL EXHIBITION OF WATER-COLOUR DRAWINGS, by Artists of the British and Foreign Schools, is NOW OPEN, at Thomas McLean's Gallery, 7, Haymarket, next the Theatre.—Admission, including Catalogue, 1s.

DORÉ'S GREAT WORKS, 'CHRIST LEAVING THE PRETORIUM,' and 'CHRIST ENTERING JERUSALEM' (the latter just completed), each 3½ by 22 feet, with 'Dream of Pilate's Wife,' 'Christian Martyrs,' 'Night of the Crucifixion,' 'House of Caiaphas,' &c., at the DORÉ GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

C. DESCHAMPS' GALLERY, 168, New Bond Street.—THE EXHIBITION OF OIL PAINTINGS, contributed by BRITISH ARTISTS, IS NOW OPEN, from 9 a.m. to 6 p.m.—Admission, 1s.

MR. LEIGHTON A SCULPTOR

THE friends of this distinguished painter have long been aware that, convinced that sculpture was not beyond the powers of a wisely trained artist, he has devoted himself to expounding one of his ideas in design by modelling a life-size statue, to be cast in bronze. For about three years he has applied himself in the most earnest manner to the noble design by which he proposed to prove the value of his studies, the skill of his hand, and his theory that a modern painter, like those of the best periods of Italian art, need not confine himself to one mode of expression. The examples of Michael Angelo, Leonardo, Raphael, and nearly every great artist of Italy, of Dürer and other Germans, were at once confirmation of the theory, and encouraging to Mr. Leighton, as it was not needful to challenge comparisons. Some of the Greek sculptors painted, and some of the painters of that nation did not hesitate to carve statues. A wise artist may, if he obeys the canons of either mode, adapt the design of a work of art to either method of expression, and it cannot be questioned that success is in proportion to the genius, skill, and earnestness of the operator. A small model, the first expression, in the round, of the design proposed by Mr. Leighton, has long been familiar to many who visit his studio; but the completed statue, as intended for the bronze caster, has been seen by very few. Rumours and brief notices of the work have already reached the public, but we are among the first to give a complete description and criticism of a noble statue which will, it is hoped, be ready for public view at the next Exhibition of the Royal Academy.

In capable hands, seriously to aim as high as possible is to ensure, as it may be said, no small measure of success. It was wise, therefore, on the part of Mr. Leighton to accept the loftiest notion of sculpture, and attempt a Greek ideal in a severe mood, and even to face the difficulties attending the execution of a life-size naked male figure in passionate action, and one in which the mere subject, as such, should hold no pre-eminent position in regard to the whole. To produce a work of art *per se*, by which design and execution should justify themselves, necessarily implies strenuous application of all the learning, skill, and genius of a thoroughly trained artist, whether the work itself appeared "in the round" or on canvas, and subject to the more complicated and possibly more onerous conditions of pictorial design. The more severe a painter's studies, the more complete his accomplishments, the more exacting his notions of the fittest manner of expression, the better fitted is he to apply his powers to the production of a design in sculpture. The apt conception of a dramatic or epic design depends on the genius of the individual: its execution will be in proportion to his success in dealing in the concrete with that ideal which his mind has formed. Mr. Leighton's training has, in many respects, eminently fitted him to work in sculpture; but we must not, on that account alone, reckon his success at a lower rate, but rather admire what he has done at its true and proper value, as regards execution as well as design. To an artist so endowed and so well trained, but long practised in pictorial studies, one of the greatest difficulties attending the novel application of design must be to separate himself from his habitual mode of conception, and to avoid the habit of employing himself in a customary fashion; for the canons of sculpture, at least as a mode of expression, are radically different from, although far from opposed to, those proper to painting, in which the multiform combinations of composition in respect to a figure, or figures, of composition, colour, light and shade, and chiaroscuro are indescribably more complex, if less rigid and severe, than in sculpture, which, according to its first canons, is, if limited, less free and flexible. A life-size statue, especially if in a vigorous attitude and passionate action, will tax to the utmost skill which is usually employed in

less restricted manifestations of the artist's powers. Most of the painter-sculptors of the Renaissance, and especially the greatest of them, Michael Angelo, produced statues in which the picturesque element was obvious. Buonarotti's 'Pietà' stands almost alone among his triumphs in pure sculpture; and in other works he rather avoided Greek canons than sought to adapt himself to the expression of art in the antique mood.

In adopting the severest Greek canon, Mr. Leighton has at once attempted to succeed in a truly antique way. We are bound to admit that he has done wisely, bravely, and successfully.

The statue is entitled and represents 'An Athlete struggling with a Serpent,' and the man stands, not erect, but swaying to the left on one foot, which is firmly planted, while its fellow touches the earth with the toes in energetic action, every muscle of both limbs being fully employed according to the attitude of each member. The body forms, with the bent and extended limbs, a grand curve sideways and forward; the shoulders are lifted in a passionate strain; the head is firmly thrust to the front, as a counterpoise to the swaying figure; and the right arm is extended rigidly, while the hand grasps the throat of the huge reptile, which, bound doubly about the right thigh, and buckling with its tail on the leg, curves in a great loop behind the body of the man, and is dragged backwards and outwards by the left arm, the office of which is to prevent the closing of the mighty ring which would otherwise crush bones and flesh together. Sliding forwards from the clutch of the left hand, the snake presses its length, and with all its strength, against the athlete's flank, vainly striving to complete the dangerous fold; but his strong right arm draws out the link, and seems to tear the creature, whose spines lie below the limb. The throttled python's head rises, with gaping jaws and lunging effort, above the fist, fierce, but harmless. It is a magnificent study of complex action fully employed—the human power against that of the monster. Every portion has been carefully considered, every detail of the construction of each combatant has been reasoned out, in entire accord with nature, in an elevated and most severe style—that of the early and complete mode of Greek sculpture; the forms are clear, precise, searchingly reproduced in a manner which is at once noble and realistic, so far as a true sculptural purpose admits; each tendon appears in its due place; each muscle is profoundly expressed and perfectly modelled; yet the whole is homogeneous and grand. The face, with all its fierceness and energy, betrays no doubt of victory—a human triumph over brute force and craft; for although the eyes seem to flash, and the brows are knit in the mightiness of the effort, the steadfast lips are set almost in a smile of satisfaction, and the cheeks are unruffled by the strain.

THE ARCHAEOLOGY OF PALESTINE.

A VERY valuable accession to the archives of the Palestine Exploration Fund has, within the last few days, been deposited at the office in Pall Mall East. It will be remembered by those interested in the subject, that in the autumn of 1873 M. Clermont Ganneau commenced his investigations in Palestine for the Fund. His was a special mission, quite apart from the great work of the survey, and having for its object archaeological research in Jerusalem itself and in the surrounding districts. With M. Ganneau the committee sent a skilled draughtsman, a young French architect named Leconte, whose pencil recorded with remarkable skill and intelligence the observations of the archaeologist and scholar. A portion of these very careful and well-executed drawings were, immediately upon M. Ganneau's return, deposited at the office of the Fund. The remainder, and by far the finest portion, have now been brought to London for the first time. They form a very complete illustration to the notes which M. Ganneau, from time to time, sent home during his expedition—an expedition which we cannot help regretting should have lasted so short a time as one year. These drawings well repay

careful examination, not only by those interested in Palestine, but by archaeologists and architects generally. They include plans, elevations, and sections of structures of various dates and purposes; many very explicit diagrams of places of sepulture, to the special interest in some of which we shall refer further; several of Christian churches, the number and importance of which, as existing at the close of the Crusades, must surprise many an antiquary. The Romans themselves can hardly have been more busy builders than these invaders. There are also careful records of many details; and these last will not be the least interesting to the true archaeologist, who knows that it is to details he must turn for evidence. Some inscriptions in Phoenician, Hebrew, Greek, Roman, and Medieval characters are also given. A few photographs are added, and make us long for more. The Fund should secure *photographs of details* whenever possible; they would be far more valuable than the best drawings of detail.

Among the most interesting of the drawings of places of sepulture, is one of a succession of chambers at Khirbet Medye, which have been called "the tomb of the Maccabees," upon the supposition that this locality was the site of Modin. This latter assumption may, or may not, be true; but the theory that this is the tomb of the Maccabees is exploded by the simple fact that M. Ganneau has found in the bottom of each of the three rock-graves of the last chamber a mosaic pavement of white tesserae, and in the only perfect one of these is worked a small cross in coloured tesserae. It is singular that two former explorers, in examining this chamber, have broken through the very part of the pavement where the cross would be; that is to say, under the head of the corpse. There is considerable evidence that the chamber itself is the crypt of a Christian church. Not less interesting is a small drawing showing a passage and some rock-cut tombs, to which the access is from the actual church of the Holy Sepulchre. The raising of one of the floor slabs has revealed a lower story, with another passage leading to other "loculi." These M. Ganneau discovered to be "ancient Hebrew tombs," and there is an extension of the passage, closed by an upright slab. The Church of the Holy Sepulchre does, therefore, stand on the site of an ancient Hebrew burying-place—an important link in the evidence affecting this famous shrine. Attention should also be called to an unusual form of rock-cut tomb, near Beit-Djibrin—a long cavern with three loculi at the end, seven on each side of the main chamber, and one on each side of the vestibule. All these loculi have the pitched-roof form, of which we know of no other example. On the same sheet is illustrated an artificial passage or tunnel of considerable length, and sixteen feet in width, cut in the rock, the whole roof of which is incised with an octagonal diaper; each side wall being ornamented with an elaborate frieze, the details of which appear to be Byzantine. What was this tunnel? Can M. Ganneau tell us?

Among the drawings of churches are, first, a fine set, coloured, illustrating the church at Gaza, which must be fairly well preserved. The builders turned to account the capitals and other carved features of some earlier structure. This church has a handsome vaulted porch, an almost unique instance in Palestine. There are plans of the Church of St. George at Lydda—the church which was first dedicated to the patron saint of England—and a plan and photograph of the remains of a very interesting church at Amwas (Emmaus), which cannot be later than the twelfth century. Of other objects illustrated, we may point to a very carefully coloured drawing of a mosaic pavement found on the Mount of Olives, the detail and colouring of which would justify us in attributing it to the Herodian epoch. Another example of mosaic, of simpler design, was found at a depth of some eighteen or twenty feet on the Armenian territory at Jerusalem. Of one other mosaic there is a coloured drawing which may open the

way to considerable controversy. It formed part of the exterior ornamentation of the "Dome of the Rock" before it was cased with its present coating of glazed tiles, but after the upper arches had been converted from openings to recesses.

Two or three drawings give examples of the stone doors. One, in a rock-tomb at Kars-Jalud, is still in position, and turns on its hinge. Another lies in the crypt of the church at Sebaste: it is of black basalt, and has panels sunk in its surface. At Amwas, again, is a curious slab, or stone door, closing a tomb. The sketch shows the hole for the cord by which it was suspended when sliding from above into the grooves prepared for it.

Some illustrations of ancient presses (for olives or wine?) are interesting. The upright stones retain the grooves and sockets for the working mechanism. There is no clue to the date of these.

As to the inscriptions, the most important have already been described in the publications of the Fund. As an instance, however, of the keen eye which M. Ganneau has for inscriptions, we may mention one, of which he found half forming part of the staircase in a private house, and the other half in a similar position in a different part of Jerusalem. Again, a small sketch shows the position, on the face of a rock-dwelling at Siloam, of two inscriptions in Phoenician character, first detected by M. Ganneau, although close to, and actually facing, the city of Jerusalem. These inscriptions are now, we are glad to say, in the British Museum.

We understand that it is in contemplation to publish these drawings, or some of them, with descriptive notes by M. Ganneau himself. The Fund cannot do better. Such internal evidence of the history of Palestine should not be lost. As to expense, there must be plenty of Englishmen rich enough to supply the means. Is there no one with so intelligent an ambition?

NEW ENGRAVINGS AND ETCHINGS.

We have received from Messrs. Colnaghi & Co. a first proof of a mezzotint engraving by Mr. S. Cousins, after Sir Joshua Reynolds's half-length portrait of Lavinia (born Bingham), Viscountess Althorp, afterwards Countess Spencer, a picture which, with its companion portrait of the subject's sister, the Hon. Anne Bingham, is now at South Kensington and is among the most charming gems of the Althorp Gallery, one of the most "English" and naive among Sir Joshua's portraits of ladies. Both the pictures exhibit broad straw hats. Lavinia was the eldest of the three daughters of Sir Charles Bingham, who was created Baron Lucan in 1776, Earl of Lucan in 1795; she was born in 1762, married in 1781 to George John, Viscount Althorp, who became Earl Spencer in 1783. This portrait was begun in March, 1781, immediately on the lady's wedding, and, apparently, finished in 1782, in which latter year it was exhibited at the Royal Academy; Reynolds's note-book records her sittings in both these years. Lavinia, Countess Spencer, died in 1831, being among the last survivors of Sir Joshua's subjects. The Hon. Anne Bingham, Sir Charles's youngest daughter, sat to the President in 1786; she lived unmarried and died in 1840. Bartolozzi engraved, in stipple, two well-known transcripts from the pair of portraits in question. Reynolds, in 1784, painted another portrait of Countess Lavinia, nearly in full face, and wearing a frilled head-dress, tied with pink ribbon, and a cloak edged with white fur; this picture is likewise at South Kensington with the Althorp collection: it was engraved in mezzotint by C. H. Hodges, in 1785, and although full of character and not without sweetness, and above all remarkable as a study in varieties of white and the carnations, it is not to be compared with either of the pictures Bartolozzi engraved, in attractiveness, or the charm given by the painter to a face which, as other portraits of the sisters prove, could not be called lovely. The Countess and her sister seem to have been more remarkable for vivacity, a certain *espiglierie*, and graceful "Irish" humour and spirit, than for less enduring and more strictly

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physical charms. Bartolozzi's print of the Countess Lavinia has been copied twice in stipple, very inferior examples of this mode of art. There are doubtless other versions of the portraits. Indeed, we have a strong impression that there is a good woodcut from that of the elder sister. The portraits are distinguishable at a glance by the slanting direction of the broad brim of the hat of Anne Bingham, that of Lavinia, the original of Mr. Cousins's print, being nearly horizontally placed on her head, so that its shadow falls on the features below the eyes, which, with the sweetest and gentlest gaiety of heart, seem to be sparkling in fulness of life and love of fun. A broad riband binds the body of the hat; the lady's ample ringlets fall on her shoulders; an eye-glass hangs from her neck; a white *fichu* clothes her neck and bust; a white gown fits firmly about her torso; a black band encloses her waist; her hands, which are "out of the picture," are evidently joined in front. Mr. Cousins's transcript is immeasurably superior to the comparatively unpretending, and certainly unimportant, one by Bartolozzi, formerly so popular. In expression, however, the latter is the more lively, and neither is equal to the picture in vivacity of characterization. That before us is a most charming work, fully worthy of the series of engravings which Messrs. Colnaghi have so successfully produced from the pictures of Reynolds. We are glad to hear that Mr. Cousins has just finished a transcript from the portrait of Anne Bingham, which, to our taste, is the more spirited and finer picture of the two, and as a subject for the burin quite equal to that of Countess Lavinia.

Mr. Lucas has sent us an artist's proof of a plate engraved in mezzotint by Mr. S. Cousins, after Mr. Leighton's picture of a young damsel, called 'Moretta,' the original of which is, in colour, character, and expression, one of the most subtle and fortunate productions of the painter. It is a half-length figure in a modern gown, frilled at the bust with white, and the colour of the dress is a rich green; the abundant masses of the hair, in which a rose is set, are bound loosely about the cranium, with shorter locks straying at will on the forehead. The face and figure are in three-quarters view to our left, the light is softly diffused from the front, and in a low, rich tone; a fine harmony of colour assorts with the light and shade, making admirable chiaroscuro. The full, dark eyebrows and lashes, the delicately modelled contours of the eyes and nose, are fine, the ripe but not luscious lips are slightly parted, and the upper lip faintly shaded; the outline is an oval full of grace, comprising an aquiline nose, a somewhat pointed chin, and cheeks refined and sloping downwards. These are the chief elements of a work of which the greatest charm lies in the expression of fancy fully active, yet abstracted from the outer world, and not without tenderness, suggesting the humanity of Greuze in a purer mood than his, impressed on immeasurably finer forms, which are almost Greek in their "style," and modern in sentiment and suggestions. We all remember the picture at the Academy three years ago, and no one failed to admire the noble taste it expressed so exquisitely. Mr. Cousins has, so far as we have a right to expect from a translator of the colour and tones of the original into black and white, succeeded perfectly, although it must be admitted that, as with similar productions, the crispness and delicate precision of the painter's touch, and the fine luminosity of the tones and tints, are not completely rendered; of course, in respect to these technical achievements, we cannot have everything in a mezzotint, however able, careful, and skilful may be the engraver, however justly his powers may enable him to appreciate the refinements of the painter's craft. Besides, it is right to say that, of the crowning charm of the expression of the transcript, it would be impossible, the effect of the crisp touchings apart, to have a better rendering than that for which we are indebted to the engraver. It would be difficult to give higher praise than this, when so subtil-

studied an original is in question. Mr. Leighton's art has never before been so nobly or so truly reproduced.

We have, from Messrs. Pilgeram & Lefèvre, two artists' proofs from etchings by Herr L. Löwenstain, from pictures by Mr. Alma Tadema, entitled severally, 'In Confidence' and 'The first Whisper of Love,' the former representing two ladies in a boudoir, the latter a *lîte-à-tête* of two lovers. In the latter, the period of history most affected by Mr. Tadema recurs. The Roman gentleman, clean-shaven, with the frizzled, almost wig-like hair often encountered in Roman busts and our artist's pictures, sits on a marble bench, the richly carved side of which faces the spectator; he wears a gown, *semile* with stars, and a darker toga, and simple sandals, and he is earnestly pleading his own cause with a by no means lovely but thoroughly Roman damsel, who leans against his breast, gives one arm to his caresses, and listens with downward eyes. There is a look of calculation in the lady's expression, which, doubtless intended by the painter, is decidedly satirical on Roman ways of settling affairs such as Mr. Tadema has represented here, and the suggestion is amusing. The lady's pose is graceful; and the disposition of the draperies of both figures worthy of the painter, who is inferior to no modern in this matter. Behind the figures is a rich clump of flowers and leaves, for the chronology of which we do not answer, and, did we care for the historical accuracy of their introduction here, we could not accept them. However, we care not whether the flowers are anachronisms and their introduction indefensible, but are content to throw out the hint to fault-finders. A mosaic frieze of Roman scrolls, a low couch, enriched with drapery of a *quasi-Etruscan* pattern, and a mosaic floor in a simple pattern and primary colours, supply the elements of the very suggestive design of a picture which is not one of the loftier examples of its order. The lady and her lover have large and truly Roman noses. 'In Confidence' is a much better design than its companion, the motive is newer, and the composition more agreeable, if less compact and difficult. The scene is the interior of a chamber, two young Roman ladies sit on an ottoman, or low broad couch, placed against the wall. Each holds an emblematic flower. One damsel presses a blossom to her nostrils, and slowly inhales its fragrance, as she reclines sidelong on her elbow, her legs crossing at the knees, as if still further to express a promise that she will keep a secret. The other damsel sits leaning her back to the wall, holding her flower half at arm's length, on her knee; her knees are pressed together, her feet set steady, and side by side, on a high footstool, her left hand rests at her hip on the couch. Before the pair is a tripod flower-stand, bearing a great *arum*, superb *azaleas*, and other blossoming plants. Behind them, in a recess, is a distaff, and with it are a spinster's basket inverted, a cushion stuck full of the great bodkins worn by Roman dames, a stool, a lamp, and a statuette. The floor comprises an exquisitely drawn scroll, one of those marvels of technical skill by which Mr. Tadema so often charms us. The design of the figures is extremely pretty, spirited, and graceful. The girl, with her rose at arm's length, her face slightly down-looking, and formal ringlets clustering below a broad fillet, whispers demurely some precious piece of confidence, her eyes half veiled by drooping lids, her words falling slowly, and in a low tone, from between just-parted lips; the bulla rises gently with her heaving bust, and her toga swathes her form in ample folds from the ankles to one shoulder, the other shoulder is scantily covered by her gown. The flower she holds before her face almost conceals the smile on the lips of the confidant, but the movement of her eyelids betrays feminine interest in the tale that comes so slowly and vaguely from her companion's lips. Dark hair, in short, crisp curls, clusters about her head, and the long, fine oval of her face is distinctly marked by a superior intelligence to her friend's, a brighter, more vivacious temperament, but perhaps a less serious and pathetic one.

It is a charming picture, and very delicately and carefully engraved, and so is that of 'The First Whisper'; but Herr Löwenstain has not the power to render with justice Mr. Tadema's splendid colouring, his sumptuous tones, his superb chiaroscuro, and the engraver lacks force of conception, and has not vigour of hand enough to deal with such masterly elements. We have, on the other hand, a "pair" of delicate engravings in low tones, almost monochromatic in "colouring," defective in contrasts of light and shadow, and almost void of brilliancy; the refined look which obtains throughout the engravings is good in itself, but it is not the most prominent characteristic of the art of Mr. Alma Tadema, who, to look at the subject from another point of view, never fails to make the effect, chiaroscuro, and colouring of his pictures harmonize with the suggestions of their subjects, their motives in sentiment, so to say; the qualities of these prints are almost uniform in both, yet such is not the case with the pictures individually, nor, to our knowledge, with any of the works of this painter.

THE TREASURE OF KOURIUM.

It is at length decided that the Treasure of Kourium shall find a resting-place in the Metropolitan Museum of New York, and not in the British Museum, as the authorities of the latter and General di Cesnola himself desired it should be. As many mistakes have been made in the accounts published of the negotiations, it may be well to give the real history of the transaction. General di Cesnola was anxious that the articles he had discovered should be kept together, and, before leaving Cyprus, he offered them to the New York Museum for about what they cost him. The offer was highly appreciated; but the Museum, being supported by private contributions only, had no funds available. The discoverer accordingly sent the bulk of the antiquities to New York on loan, and brought the Treasure of Kourium, in gold, silver, and bronze—objects we described some weeks ago—to London, and offered them to the British Museum. The officials there valued the articles severally, and the Trustees, acting on the Report of Dr. Birch and Mr. Newton, decided to recommend a grant of 10,000*l.* from the Treasury as the price of the whole. This offer was, after some consideration, accepted by General di Cesnola, although less than, by the estimate of Parisian experts, he was justified in expecting; yet, as he understood that the collection would be kept together, and placed by itself in a room, with his name attached to it, he waived other considerations. Thus far it seemed that, in all probability, these objects would remain where they could be most easily studied. Among them, all experts agree, are some of the most precious examples of antiquity,—gems of the highest artistic value and archaeological interest, goldsmiths' work of indescribable beauty and merit, a large number of articles in silver, which are hardly less important on account of the extreme rarity of the material than for the art employed on it, bronzes, and other relics. The intrinsic value of the gold and silver alone is said to be nearly 5,000*l.*

But artists and archeologists may wish as they please, Trustees may recommend, and learned officials examine and estimate. There is no doubt that all concerned heartily advocated the purchase. Dr. Birch and Mr. Newton were most active and persevering in their efforts; but the Treasury flatly refused to ask Parliament for the 10,000*l.* Thus England, for the second time, loses a treasure of Cypriote antiquities, as she has lost treasures of Greek art offered to the Museum on former occasions, and which were hardly less desirable than these are. So far the British Museum.

The Metropolitan Museum of New York is differently placed from our Bloomsbury establishment, and its managers are, in some respects, freer, in others less able to do what they like. They offered a by no means large lump sum for all the relics discovered by General di

Cesnola,—one hundred and eighty tons of antiquities, including two sarcophagi, one of which, we hear, is valued by an eminent expert at the British Museum at 6,000/. The discoverer declined an offer of 2,000/ from another quarter for the other monument. General di Cesnola, having accepted the offer of the British Museum, could not, of course, entertain the American one, which was made in the course of the negotiations, until Whitehall gave its answer. This came with rare promptitude, but in a sort of extra-official fashion; and it is to be concluded that even a good bargain, made substantially on our own terms, will not tempt England to spend 10,000/ in art until Constantinople is safe, and the "sick man" convalescent, if not cured. Warned that our Government would not recommend the outlay, General di Cesnola at once withdrew his offer, and telegraphed to New York his acceptance of the American proposition.

The story is lamentable, and of gravest significance. To the winners of the prize, success must be at first rather embarrassing. What will the New Yorkers do with such an immense mass of historical riches, treasures of art of the most exquisite and recondite kind? Have they scholars of sufficient erudition and peculiar skill to appreciate such objects as they should be appreciated? In Europe, of course, many artists are capable of using these treasures; and a still greater number of antiquaries are even more capable of illustrating their history than of estimating their beauty. Still, we must not fail to congratulate the "Empire" city on obtaining what we have lost. Every nome of learning has had a beginning. Our cousins have made a noble one, and they are sure, in time, to find men capable of introducing even the recondite lore of aesthetic antiquity to the American world. As to General di Cesnola, we are sorry to learn that he has abandoned research in Cyprus on account of ill health. If he goes to New York, we do not doubt that he will illustrate his discoveries with a success almost equal to that which attended their exhumation.

Fine-Art Gossip.

THE private view of the Winter Exhibition of the Society of Painters in Water Colours takes place to-day (Saturday) at the Gallery, Pall Mall. The gallery will be opened to the public on Monday next.

THE bronze statuette of a satyr, lately bought by the British Museum, as we described at the time, is now being put in order for exhibition; and, when this process is complete, the authorities propose to invite some of those persons whom they account good judges to inspect it before the public see it.

MR. GEORGE SMITH has presented to the Print Room, British Museum, a collection of engravings and drawings, gathered by his late brother, Mr. William Smith, consisting of portraits of well-known print collectors and sellers. The whole is extremely interesting and important, and comprises 602 prints, and ten drawings. Mr. Saville Lumley, English Minister Plenipotentiary at Brussels, has given to the Print Room some fine etchings by Goya, of which the plates are, or were lately, in the donor's possession. These works were recently described in the *Gazette des Beaux-Arts*, XXV., p. 172, 1868.

THE collection of engravings, &c., formed, with remarkable taste and good fortune during a considerable period of time, by the late Herr Von Liphart, of Florence, will be sold at Leipzig on and after the 5th inst. Among the more important examples are a few very fine specimens of the skill of the Little Masters, Hans Baldung, Hans Burckmair, Lucas Cranach; some important etchings by Van Dyck, Marc Antonio; fine Dutch etchings, by Rembrandt; several excellent impressions of plates by Hollar; an "Annunciation," by Boccholt; "Judith," by Giovanni da Brescia; exceptionally good Dürers; the "Virgin and Child," by Jacopo Francia; very fine Lucas Van Leydens; "St. Anne

enthroned," by Zwott, a probably unique impression; "St. Benedict reading to the Monks," by Benedetto Montagna, and prints of ornament, by Theodore de Bry, P. Flint, and M. Zumst.

MR. E. M. WARD has made considerable progress with a picture for the next Royal Academy Exhibition, the subject being the last interview between Napoleon and Queen Louise of Prussia; likewise with another work, representing a scene in the life of William the Third, and a water-colour drawing of the Fruit Market at Caen, comprising several figures. The last-named example will probably appear at the Exhibition of the Institute of Painters in Water Colours. Mrs. Ward is employed on a subject taken from the childhood of the Princess Charlotte, the scene being laid in the neighbourhood of Windsor. The artist is likewise occupied in completing a companion picture to her "Ugly Duckling." Both these productions are destined for the next Royal Academy Exhibition.

MR. WOOLNER has on hand, besides the statues we have described, a bust of the late Mr. Fuller-Maitland, of Stanstead Hall, the well-known art-collector, executed for his widow, and intended for an heirloom in the Hall. The coat is closely buttoned at the breast; there is a loose neckcloth enclosing a small collar. The art of this portrait, as with Mr. Woolner's work in general, is fine, solid, learned, and delicate, severe, without smoothness, and the execution is exquisite in its finish, firm, without mere precision; the face bears a true expression of refinement and culture. The artist is preparing a bust of Prof. E. Lushington, formerly Greek Professor at Glasgow, which has been subscribed for by the Professor's pupils, as a testimonial to be placed in the northern University. Prof. Lushington is mentioned, as everybody knows, by the Laureate in the conclusion to "In Memoriam" in the lines—

And thou art worthy; full of power;
As gentle, liberal-minded, great,
Consistent; wearing all that weight
Of learning lightly like a flower.

His bust is in full accord with the description of his aspect, for it comprises a noble, gentle, yet astute face, a finely-poised head, with a loose beard, and free, but not rough, hair. Mr. Woolner has lately completed a medallion of Prof. Tyndall, intended as a wedding-gift from several of his friends. It is a most excellent piece of delicate carving; modern flesh was never better rendered in marble; never was an English face given with keener perception of character: thus the *vraisemblance* of the work is almost startling, and we recognize the man before the craft of the sculptor affects us.

A COLLECTION of Peruvian antiquities, of an interesting character, is exhibiting in the rooms of Rue de Grenelle, Paris, fifty cases of such objects having been recently received.

THE fourteen members of the jury for admitting pictures to the Exposition des Beaux-Arts, 1878, elected by the artists, are: MM. Bernier, Bonnat, Boulanger, Breton, Busson, Delaunay, Dubufe, Henner, Jalabert, J. P. Laurens, J. Lefebvre, Leloir, P. Rousseau, and Volland. The Académie des Beaux-Arts, and the administration, have each chosen another fourteen members.

WE believe that the sheets of the second edition, in two volumes, of Dr. Willshire's "Introduction, &c., to Ancient Prints, are now ready for the binder. A limited number of large-paper copies has been "worked off," in order to meet the requirements of illustrators. Messrs. Ellis & White are the publishers.

WE have to record the death, on the 9th ultimo, of Mrs. Elizabeth Walker, wife of Mr. W. Walker, an able historical and portrait painter. Mrs. Walker was the daughter of S. W. Reynolds, the famous mezzotint engraver and painter. She was, about thirty years ago, well known as a miniature-painter. Her works were frequently exhibited at the Royal Academy. She was accustomed to assist her husband in portraiture. She leaves five children, two of whom are connected with the practice of art, another is a photographer.

THE Imperial Museum of Antiquities, now in the small church of St. Irene, in the seraglio at Constantinople, is to be removed to a more commodious building, which is being prepared.

A POLYCHROME antique mosaic has been discovered at Sens, so say the French journals, which describe it as of great beauty, and representing two stags face to face, with a vase between them, and in a fine style, decorated with leaves on which the stags appear to browse. The whole is enclosed by a border of leaves of the laurel, and fruits harmoniously disposed.

GRASMERE turned into a pool of drainage, and its banks a beach of broken ginger-beer bottles, are but two of the probable results of introducing railways into the Lake District, foreseen by Mr. Ruskin and, indeed, by every one else who cares for beauty and what little of nature "unimproved" is left in this island of ours. No wonder, then, that we have 'A Protest against the Extension of Railways in the Lake District,' by R. Somervell (Windermere, Garnett), with a Preface by Mr. Ruskin, reprints of articles from the *Saturday Review*, &c., and an energetic appeal to save this nook of country from desecration. With a "line" running by the side of the Wye, the loveliest reaches of the upper Thames haunted by steam-launches, and the suburbs of London hardly habitable by those who want to work and rest in peace, there is no need for wonder that a few boldly step forward with protests such as this. It has been proposed to establish a society in London to put in force the existing laws against noisy and filthy nuisances, most of which are utterly wanton and needless, even from a "business" point of view, and we trust to hear that some such society will be established with the additional intention of procuring increased powers to this effect. We wish Mr. Somervell and his companions the best success in their appeal.

FOLEY's statue of Faraday has been temporarily placed in the hall of the Royal Institution, Albemarle Street.

THE Royal Academicians, having at length overcome the various difficulties which affected the carrying out of the conditions of the will of John Gibson, by virtue of which they are his heirs, have opened the room containing the models of all his works, and some of his sculptures in marble. The collection fairly represents the life-work of the artist, his technical powers, and the serious error which, as it seems to us, renders his productions of inferior value to those of less rigidly scholastic and theory-bound students. The ideal which moved Gibson throughout his career was that sculptural art should unfinchingly return to the conventions of Greek design. His skill was employed in creating anachronisms. Among the better-known statues now before the world in Burlington Gardens are—"The Hunter," "Aurora," "Wounded Amazon," "Sleeping Shepherd Boy," "Psyche borne by Zephyrus," "Venus," "Hebe," tinted and gilt; "Bacchus," "Pandora," "Theseus," "Hus-kisson," "Sir R. Peel." There are likewise numerous bas-reliefs. The gallery is open to the public daily, Sundays excepted, from 10 till 4.

MESSRS. MARCUS WARD & CO. have sent us a packet of Christmas and New Year cards, illuminated, printed in colours, enriched with mottoes, verses, and maxims, and comprising scented packets, kalendars, pretty and humorous designs. With very few exceptions, these graceful and attractively coloured examples are instances of good taste, and some are remarkably good, such as the floral designs printed on dark grounds, and several of those which are printed on gold grounds.

WE are sorry to learn that Mr. J. Beavington Atkinson, the well-known art-critic, and the author of numerous contributions to art-literature, is seriously ill.

OUR Lisbon Correspondent writes:—"I understand that Senhor Soromenho has ready for the press a Report of great archaeological interest. It treats at length of a bronze tablet, found four months ago, in the mines of Aljustrel, in the province of Alemtejo, and the Report is addressed to

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the Minister of the Interior. The tablet is Roman, and is of large size, belonging to the first century of Christianity, and it contains a law "Locatio[n]is Conducione[n]is," regulations for the government of the miners and residents. The tablet has been broken and repaired, the fracture being of ancient date; thus, the Latin inscription is somewhat imperfect, but slightly so. Senhor Soromenho has, in his work, published a fac-simile, restoring the inscription in its integrity. This is probably the most important archaeological discovery ever made in Portugal, and in due time a fuller notice will be sent to your columns."

MUSIC

SACRED HARMONIC SOCIETY. Exeter Hall.—Conductor, Sir MICHAEL COSTA.—FRIDAY, December 18, at 7.30. Mendelssohn's "ST. PAUL." Principal Vocalists: Madame Sherrington, Miss Julia Elton, Mr. E. Lloyd, Signor Poli, Mr. C. Henry, Mr. De Lacy. Organist, Mr. Hillier. Tickets 2s., 1s., 7s., and 10s. 6d.—6, Exeter Hall. Subscriptions for 10 Concerts, 5s., 6s., and 7s. 6d. New Subscribers entering on or before the 14th will be entitled to an extra ticket for "St. Paul" in lieu of the Concert on the 24th ult.

TONOMETRY.

25, Argyll Road, Kensington.

The Problem of Tonometry is: given a sustained musical tone to determine the number of vibrations made in one second of time by each particle of air conveying the undulation to which the sensation of sound is due. By a vibration in France is meant the motion from the extreme position on one side to the extreme on the other, like the single swing of a pendulum. In England, and now in Germany, by a vibration is meant the motion from the extreme position on one side to the return to the same position, like two swings on a pendulum. This will here be always understood by the term vibration, and the former will, when necessary, be distinguished as a simple vibration. Tones are simple when the motion of the air follows the law of a pendulum; and compound in other cases. Compound tones are heard as if a certain number of simple tones (called partials) were sounded simultaneously. In this case the pitch is the number of vibrations made in one second by the lowest partial.

The old attempts at tonometry were made by a monochord, horizontal, or, much better, vertical (Smith's "Harmonics," and General T. Perronet Thompson's "Just Intonation") stretched by a weight mathematically determined by the transverse section and specific gravity of the string, and limited by a fixed bridge at one end and a movable bridge at the other. The pitch could then be calculated from the measured length of the string. More recently the siren, in which a perforated plate was driven by a stream of air with increasing but constantly measured velocity, producing a constantly higher note, has been extensively used. The pitch of the given note had to be determined by the estimation of the ear as to when the monochord or siren gave a note identical with that under examination. All these methods are liable to numerous errors, and practically their results cannot be depended on to 10 vibrations in one second. Other methods were still worse.

Tonometry was first placed on a scientific basis in a badly written, but extremely valuable, little pamphlet of 80 pages and 4 lithographic plates, published at Essen, 1834, and entitled "The Physical and Musical Tonometer (*Tonmesser*)," which proves by the pendulum, visibly to the eye, the absolute vibrations of tones, and of the principal genera of combinational tones, as well as the most definite exactness of equally tempered and mathematical chords, invented and executed by Heinrich Scheibler, silk-ware manufacturer in Crefeld,—a town of Rhenish Prussia, twelve miles northwest of Düsseldorf, celebrated for its silk-factories. The principle upon which Scheibler proceeded was this. Tones which differ by a small amount "beat" together,—a very familiar phenomenon,—varying from a slow wave to a rapid rattle; and the number of beats in a second is precisely the same as the difference in the numbers of vibrations which the two tones make in a second. A tuning-fork will also beat with an imperfect Octave above

it, and then the number of beats is the difference between the number of vibrations of the upper tone, and double the number of vibrations of the lower tone. Thus 256 and 259, or 256 and 253, beat 3 times in a second; and 256 and 515, or 256 and 509, also beat 3; that is, the beats do not show whether the upper note is too sharp or too flat. This has to be ascertained by flattening the upper tone (placing the upper tuning fork under one's arm for a minute or two is sufficient); if then the beats diminish in number, the upper note is brought more in tune, and was too sharp; if the beats increase in number, the upper note is brought more out of tune, and was too flat. For compound tones, other intervals can be selected, as shown below.* Then two forks being tuned roughly to (say) A on the first line on the bass staff, and the A above it, the upper A is flattened till it beats exactly 4 times in a second with the lower. (This is the easiest number to count. Generally either a very exact compensating metronome has to be used, or the beats must be counted through 10 to 100 seconds, and then the number of beats divided by the number of seconds. Less than 1 and more than 6 beats in a second are difficult to count with certainty, more than 8 almost impossible.) A third fork is now tuned 4 beats (in a second, as must be always understood) sharper, and will give the exact Octave of the lowest fork without any wave of error. Then proceeding downwards by 4 beats at a time we reach a fork which beats sharp 4, or less than 4, times with the original fork, and these beats are accurately counted. The sum of all the beats of all the forks, two and two, from the lowest to the highest is necessarily the exact number of vibrations of the lowest, because these beats represent the number of vibrations to be added to the lowest in order to produce its Octave, the highest, which has twice as many vibrations. Thus, the absolute pitch is known of all the forks used, and forks can be tuned to any intermediate pitch by less than 4 beats in a second. The construction of such tonometers of forks, large in size, never touched by the hand, kept at a constant temperature, and anxiously observed and re-observed, is a matter of great difficulty. Scheibler's original tonometer had 52 forks extending from a 219 $\frac{1}{2}$ (that is, the note called A and making 219 $\frac{1}{2}$ vibrations in a second) to a 439 $\frac{1}{2}$, but proceeding by unequal numbers of beats. Koenig, of Paris, subsequently improved on this by making one of 65 forks from c 256 to c 512 proceeding by 4 beats, and added two other forks F 341 $\frac{1}{2}$ and A 426 $\frac{1}{2}$. This is priced in his catalogue of 1865 at 2,000 francs, or 80L. Scheibler's own tonometer was made in 1834 by Kämmerling, in Crefeld (long since deceased) for sixty dollars, or 9L, paid at time of ordering (*Tonmesser*, p. 80).

These instruments, with due precautions, do excellent work. But they are cumbersome, costly, excessively variable with temperature, extremely mild in quality of tone, which prevents verification by any interval but the Octave, with notes difficult to sound more than two at a time, and difficult to flatten and restore to pitch rapidly. These inconveniences are practically overcome by the tonometer made by Georg Appunn and Son (of Hanau, Hessen-Cassel, near Franckfort-on-the-Main), now in the Loan Collection of Scientific Apparatus at South Kensington, and priced, as I find on inquiry (it is as well to state that I have none but a scientific interest in the apparatus) at 360 German marks, or 18L, without the blowing apparatus, which adds about 6L or 7L more. It is of a small size, not at all costly, not nearly so variable in temperature as tuning-forks, extremely ready in quality of tone, so that the 16th partial can be made effective, and hence all intervals used as verifications, with notes easy to sound and

to damp in any number at a time, and to flatten, anyone separately and instantly or gradually, by 1, 2, or even 3 vibrations, and to restore immediately to the former pitch. This last is one of the most important properties of the instrument. It consists of 65 harmonium reeds, actuated by pulls numbered 0 and 1 to 64, which when pulled out completely give the true tone, and when gradually pushed in, gradually flatten the tone. The pitch is from c 256 to c 512, increasing regularly by 4 vibrations. The mode of using it is simple, but would take up too much space to explain.

Using this instrument to measure forks, I found great discrepancies between the numbers shown and the numbers stamped on the forks. For my own satisfaction, therefore, I verified the instrument as follows. First I counted the beats with a pocket chronometer between pulls 0 and 1 for 15 seconds, and found them 60, or 4 in a second. Next I counted the beats between each pair of the other adjacent pulls for 20 seconds, and found them always 80, or 4 in a second. Hence the whole increase was 4 times 64, or 256 vibrations. Next I examined, first, the usual consonances on the instrument, consisting of 1 Octave 1 : 2, 11 Fifths 2 : 3, 11 Fourths 3 : 4, 10 major Thirds 4 : 5, 9 minor Thirds 5 : 6, 4 major Sixths 3 : 5, 4 minor Sixths 5 : 8; secondly, the septimal consonances, 6 Sub-fifths 5 : 7, 4 super-major Thirds 7 : 9, 8 sub-minor Thirds 6 : 7, 3 sub-minor Sevenths 4 : 7; and thirdly, the usual dissonances, having audible identical partials, 7 major Tones 8 : 9, 5 minor Tones 9 : 10, 4 diatonic Semitones 15 : 16; or 87 just intervals on the whole. For every one there was the proper rapid rattle of the beating partials, but not the slightest wave of error in the identical partials. This wave was, however, instantly produced by flattening the upper reed, and made to disappear by flattening the lower reed at the same time to the proper extent, and to reappear by flattening the same more. I have, therefore, a mechanical guarantee that every one of these intervals was correctly represented on the instrument. But every one of them separately proved, after counting the beats, that the lowest tone made 256 vibrations in a second, and the whole set by their perfect agreement proved that the beats had been correctly counted.* The introduction and extinction of the beats of error was often very remarkable. Thus the diatonic semitone, pulls 11 and 16, with 300 and 320 vibrations, when the upper note was flattened, beat in error with 4,800, and the same slightly altered, that is, a D sharp above the ninth leger line above the treble staff, and the same slightly altered. This slow beat of error was distinctly separable from the rapid rattle of the beating partials, including the lowest and strongest. By conscientiously trying every one of these 87 cases, I have convinced myself of the perfect trustworthiness of the instrument, and those to whom I have shown some of them, have been equally convinced, among whom I need only mention as most competent to decide, Mr. A. J. Hopkins of Messrs. Broadwoods, and Mr. E. Greaves of Sheffield, a large maker of tuning-forks for Messrs. Broadwoods and the whole music trade, who has now accepted the 256, 384, and 512 of Appunn's instrument, as absolutely correct, and copied them on forks.

I proceed to give an account of some of the remarkable results of applying this accurate tonometer to the examination of forks made by former methods.

A. J. ELLIS.

* Let x be the vibrations of the lowest note, p and q the beats added by pulls P and Q , found by counting, so that the beats actuated by P and Q gave $x+p$ and $x+q$ vibrations, and let $m : n$ be the ratio of the interval. Then, by the preceding footnote, $n(x+p) = m(x+q)$, or $(n-m)x = mq - np$, which gives the value of x in each case. Thus pulls 10 and 17 give a Fifth 2 : 3, and counting gives $p = 4 \times 10 = 40$, $q = 4 \times 17 = 68$. Hence $(5-2)x = 2 \times 188 - 3 \times 40$, or $x = 256$, and so for all the 87 cases. Had there been any error in counting, it would have been detected by one or more of these cases not giving $x = 256$. Of course, these perfect intervals render the instrument invaluable to any teacher of musical acoustics.

SACRED HARMONIC SOCIETY.

CONSIDERING the important influence which has been exercised during more than forty years over the practice and development of sacred music throughout the country by the Sacred Harmonic Society, it seems to be rather ungracious, and, it may be said, ungrateful, to be calling upon the Committee of Management to adopt a course of policy which they know would end in the ruin of the association. The members are not a speculative body; they are not publishers; they are not traders in any way, directly or indirectly; they meet to sing the finest oratorio choruses of the accepted masters, and when sufficiently advanced they give concerts with professional co-operation, so as to secure as perfect an *ensemble* as possible, not only for their own satisfaction, but also that of the general musical public, and to impart an impetus to choral combinations in the country. The Committee, to achieve their desired end, have engaged a distinguished conductor, whose functions, however, are not those of a director or manager, but are confined to steering the singers through the complicated shoals and breakers when vast masses of instrumentalists and vocalists are combined to interpret intricate scores. But such colossal combinations are attended with a vast outlay, despite the fundamental principle of the Society that the services of the amateur members are voluntary and gratuitous. It was never intended that the production of new works should be the policy of the management, and if the *répertoire* of the old masters has been at any time increased by essaying modern compositions, it has only been in cases where the Committee considered they were justified by unequivocal success in introducing the novelties. To suppose that they are bound to accept the crude oratorio of every aspirant for oratorio fame, or a work which has only met with the patronage of a limited coterie, is simply absurd, and if the production of even an experienced professor has met with a bare *succès d'estime*, the Committee have naturally shrunk from diminishing their small reserve fund by performances at which their regular subscribers would revolt. There is another strong fact which justifies the Committee in their selection of works, and that is, every attempt since the Society's formation to establish a rival association, on the basis of introducing new works or of reviving ancient ones which the public will not tolerate, has proved a signal failure. Even with what are termed the oratorios which "draw," that is, secure receipts over outlay, the Society is not nearly so rich as has been represented. Any one can inspect the last balance-sheet, and what will be found?—an expenditure of 4,408*l.*, in round numbers, and an income of 3,369*l.* The Society mainly depends now on a successful triennial Handel Festival at the Crystal Palace; but what would that be if certain works which are being so pushed were included in the Sydenham programme? It is urged that the policy of abstaining from the production of novelties in London, and leaving them to the provincial festivals, is fatal to art advancement; but if there be a sufficient number of musicians and amateurs to admit of the undertaking paying, why are not the Ancient Concerts revived? Their cessation in 1848, despite the efforts of the late Prince Consort, was a great misfortune: and surely the rich amateurs who combined so successfully last year to produce the *B minor Mass* of Bach might form a guarantee fund for the restoration of the so-called Ancient Concerts, with which could be combined the trial of works by living composers. As regards the Sacred Harmonic Society, its very composition precludes the possibility of its departing from the principle on which it was founded, and which, with all difficulties and opposition, has now carried it to its forty-fifth season. Certainly the vast audience in Exeter Hall showed no symptoms of being tired of Handel's *'Israel in Egypt'*, and the executants, both choral and instrumental, displayed no token of diminished precision in the *ensemble*. The conductor, now of twenty-eight years' standing, Sir

Michael Costa, was cheered from all parts of the hall as well as from the orchestral platform. Better solo singing has certainly been heard: the soprano, Madame Nouver, has a fine voice, but she does not seem to comprehend the full sense of the words she sings. Miss Elton sang the contralto part most commendably as to accent and expression. The two basses were Mr. Lewis Thomas and Mr. Hilton, who had the inevitable encore in the duet, "The Lord is a Man of War"; but the most artistic and expressive singing came from Mr. Lloyd, who delivered most admirably the *bravura* air, "The enemy said," which was redemanded unanimously. Mr. Willing presided at the organ. The excellent band is much the same as last season, M. Sainton, M. Lasserre, Mr. White, &c., the leading principals of the stringed instruments. *'St. Paul'* will be the next oratorio, on the 15th, the *'Messiah'* on the 22nd, and the prospective works will be *'Elijah'*, *'Solomon'*, the *'Seasons'*, the *'Last Judgment'*, *'Athaliah'*, *'Eli'*, &c. The subscribers and the general public can afford to "rough it" on this programme, and so long as the same care and conscientiousness are observed in mounting the various oratorios as have been heretofore exhibited, the fame of the Society will be maintained.

CONCERTS.

THE Festival Overture in *c*, by Mr. W. T. Best, composed for the Norwich Festival of 1875, and played for the first time at the Crystal Palace Concerts on the 25th ult., did not make any marked impression on the auditory, although the orchestration has a martial character calculated to excite interest; but such occasional pieces for festival rejoicing rarely exercise any permanent influence on Art, however skilfully contrived and carried out. Mr. Best is one of our most able organists, and he is doing good by his recitals in the St. George's Hall, Liverpool, where he selects and plays the finest specimens of old and modern masters to illustrate the powers of the monster instrument. That brilliant pianist, Mrs. Beesley, showed good taste and sound discretion in performing one of Dr. Liszt's fifteen Rhapsodies Hongroises for pianoforte solo with orchestral accompaniments, as the work which the lady executed is dedicated to her teacher, Dr. Hans von Bülow. As might be anticipated, Liszt did not spare the powers of his son-in-law in the development of the national air. The introduction and melody, if somewhat tame, glides into a charming *allegretto alla zingarese* in *A* minor; but the difficulties reach a climax in the movement in *F*, with its *prestissimo*, the manipulation of which demanded from Mrs. Beesley the utmost extent of her executive skill. Her exact and spirited performance was cheered loudly at the close, and her recall to the platform was imperative. The Symphony, Schubert's No. 9 in *c* major, his final orchestral epic, is always welcomed by the Sydenham subscribers, and the finished execution, under the direction of Mr. Manns, met with unqualified adhesion as to the reading, and with the loud applause of the hearers. The *'Freischütz'* Overture ended the programme. The vocal selections comprised two *Lieder*, by Schumann and Herr Raff, sung by Madame A. Sterling, who also sang the contralto air from Mr. Sullivan's *'Prodigal Son'* and two ballads, by Mr. F. H. Cowen (*"Come, O Sleep,"* from the *'Corsair'*) and Mr. Thouless (*'The Gazelle'*), given by Mr. Lloyd. The last-mentioned clever song is a novelty, and was accompanied by the composer, who might just as well have supplied orchestral accompaniments, which he is fully competent to write.

Two of Mozart's String Quartets, with Madame Norman-Néruda as *chef d'attaque*, were included in the schemes of the 25th and 27th ult., at the St. James's Hall Popular Concerts: the one on the Saturday was in *D* minor, No. 2, Op. 10; and the other on the Monday, the *D* major, No. 7. The lady violinist, on the 25th, joined Mr. Halle in the *'Kreutzer'* Sonata of Beethoven in *A*, Op. 47; and on the 27th was allied with Miss Zimmermann in Mozart's Sonata in *B flat*, No. 15, the one dedi-

cated to Mdlle. Strinasacchi. Mr. Halle played Beethoven's Sonata in *D* major, Op. 10, No. 3, and Miss Zimmermann selected for her solo Mendelssohn's *Fantasia* in *F* sharp minor, Op. 28 (*Sonate Ecossaise*). Haydn's String Quartet in *D* major, Op. 17, No. 6, formed the *finale* of the 27th ult., at which Signor Gustave Garcia was the vocalist, who gave Handel's air from *'Susanna'*, *"Tyrannic Love,"* and Schubert's *Lied*, *"The Appeal,"* which was encored. Miss A. Butterworth, on the 25th, sang the devotional air, *"Pietà Signore,"* by Stradella, and M. Gounod's pleasant song, *"O that we two were maying,"* *viola obbligato*, Mr. Zerbini. Sir J. Benedict was the accompanist at both concerts.

Mr. Sims Reeves was able to sing in Mendelssohn's *'Hymn of Praise'*, in the Royal Albert Hall Choral Society's Concert, on the 23rd ult. He gave the air, *"He counteth all your sorrows"* and *"The sorrows of death,"* and joined in the duet with Madame Sinico, *"My song shall be always."* Miss Annie Sinclair joined in the duet, *"I waited for the Lord."* Rossini's *'Stabat Mater'* was performed in the second part of the concert, the solos by Madame Sinico, Madame A. Sterling, Mr. Lloyd, and Signor Foli, with Mr. Barnby conductor. Dr. Stainer presided at the organ. The chorus and band were steadier than at the previous concert. Mr. Lloyd declined the encore for the air, *"Cujus animam,"* which he sang with charm and expression. Haydn's *'Creation'* will be given on the 14th inst.

St. Andrew's Day, of course, could not be passed over without Scotch ballad concerts in the Royal Albert Hall and in St. James's Hall, and in both localities Highland pipers played. The solo singers promised at South Kensington were Mesdames Lemmens, Warwick, Anna Williams, Julian, and Patey; Messrs. Cummings, L. Winter, Patey, Federici, and Mr. James Sydney, a new tenor from America, with Mr. W. Carter's choir, and a military band. Mr. W. Carter and Mr. E. Bending were conductors. In St. James's Hall, Messrs. Zerbini and Sydney Naylor were the conductors, with Mr. J. P. Clarke at the head of the Scots Fusileers Band. The announced singers were Mesdames Osgood, Josie Sherrington, E. Mout, A. Sterling; Messrs. Sims Reeves, Lloyd, Maybrick, with Mr. Sydney Smith, pianist. Nor was the East-end without Scotch music, as last Monday, at the Bow and Bromley Institute, in anticipation of the 30th ult., there were selections from Highland songs and choruses, noted and harmonized by Herr Louis Honig, the President of the Gaelic Society, Mr. John Cameron M'Phee, being in the chair. The vocal illustrations were by Miss A. Sinclair, Miss Risley, Mr. Arthur Thomas, Mr. G. Wage, with Miss Nora Carpenter at the pianoforte.

The recital of Fräulein Anna Mehlig, on the 24th ult., secured the sympathy and won the applause of a numerous audience in St. James's Hall. The lady's style is, perhaps, more massive than poetical; but her exactitude is unquestionable, although more delicacy of touch and colour would be very acceptable. She set herself to prove that she had mastered all schools. Her intelligence was shown in a Prelude and Fugue in *c* minor, by Bach; in the Fifteen Variations in *E flat*, Op. 35, by Beethoven; in a Fantasie, Op. 18, by Haydn; in an Impromptu in *B flat*, by Schubert; and in a Toccata in *c* major, by Schumann. In the other works, by Field, Roeder, Seeling, and Chopin, the lady did not make so much impression; but she carried her audience with her by a brilliant execution of Dr. Liszt's *'Don Juan'* Fantasie, and made it clear that no manual difficulties are beyond her reach.

Musical Gossip.

To give an opportunity to persons interested in the acoustical basis of harmony to hear perfectly pure consonances, and the effect of slightly tuning them, not only for the ordinary Fifths, Fourths, Thirds, and Sixths, but for the unusual intervals involving the numbers 7, 11, 13, 17, and

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19, all of which can be produced and demonstrated on Appunn's instruments, now in the Loan Collection of Scientific Apparatus, at South Kensington, Mr. Alexander J. Ellis, F.R.S., will attend at the south end of Room Q, of that collection, on Thursday, Friday, and Saturday, the 7th, 8th, and 9th of December, from eleven to one each day, and give four demonstrations, of half an hour each, and no more, on each occasion. Most persons have never heard such intervals, and cannot as yet hear them in England, except from these instruments.

MENDELSSOHN'S 'Elijah' will be the oratorio performed by the Royal Albert Hall Choral Society on the 7th inst.

MR. SULLIVAN'S cantata, 'On Shore and Sea,' will be introduced at the Crystal Palace Concerts this afternoon (December 2nd). Herr Wilhelm will be the solo violinist.

SIGNS of a reconciliation between the Corporation of Worcester and the Dean and Chapter of the Cathedral have been recently manifested, which induce the hope that the Three Choir Festivals will be revived in 1878 on their former basis. The Dean's permission to use the Cathedral again for oratorios will tend to restore the kindly feelings which existed for so many years between the capitol body and the inhabitants of the city.

THE highest class of music is spreading in the suburbs of London. Mr. W. S. Hoyte, organist of All Saints', Margaret Street, will give a piano-forte recital in St. John's Wood; and a series of Chamber Classical Concerts were commenced on the 28th ult., in the Lecture Hall, Wimbledon, the quartet party being MM. Pollitzer, Ludwig, Zerbini, and Daubert, with Miss Banks, vocalist, and Mr. W. D. Sumner, accompanist.

A CORRESPONDENT writes to us, with reference to Miss Minnie Eliza Webbe, a pupil of Signor Visetti, who won the Prince of Wales's scholarship at the National Training School for Music:—"I think I never heard anything so promising. She has a most lovely, sympathetic, and powerful voice, no precocity, and singing like a scholar, but purely and soundly taught." Such an organ is to be welcomed; but, at the same time, it must be pointed out to the competent authority who gives us this information, that the great drawback to the progress of aspiring singers in this country is that they are spoiled by premature praise, and by being brought out much too soon—a fault, by the way, which is getting common on the Continent, even in Italy, where such severe training was formerly gone through before a *début*.

THE two-act opera, 'Lalla Rookh,' by the late Félicien David, has been successfully revived at the Paris Opéra Comique, under the direction of M. Lamoureux. It was produced in 1862 originally. Madame Brunet Lafeur is the successor to Mdlle. Cico in the title-part. M. Fürst, the new tenor, from the Conservatoire, was Noureddin, and M. Queutain, baritone, also made a successful *début*. There is only one English singer, Mr. Cummings, who has introduced a tenor air here from the charming music of this dreamy opera of David's.

M. VICTOR MASSÉ, the composer of 'Paul et Virginie,' has paid a well-merited compliment to M. Capoul, by dedicating the opera to the tenor who has so sympathetically played the part of Paul.

THE cast of Meyerbeer's 'Robert le Diable,' which will be the next opera mounted at the new Grand National Theatre, will be Alice, Madame Krauss; the Princess, Madame Carvalho; Robert, M. Sylva; Raimbaut, M. Vergnet; and Bertram, M. Boudouresque.

THE chef d'orchestre of Mahon, in the Balearic Islands, having asked M. Gounod how the composer had fixed the order of the scenery in 'Faust,' as it was the practice in some theatres to have the church scene prior to the death of Valentine, and in other places the Valentine scene preceded 'La Scène de l'Eglise,' M. Gounod replied that he had originally conformed to Goethe and finished

the act with the scene between Marguerite and Mephistopheles, but at the Grand Opéra it was found more convenient to terminate with the death of Valentine, on account of the facilities for the *mise en scène*; musically, he prefers this arrangement, although it differs from the play of Goethe. M. Gounod is quite right; the most impressive scene of the opera, with the affecting chant for the deceased, is rendered almost ridiculous here by the removal of the dead body of Valentine, and the exit of the mourners, including Marguerite, to enable the scene to be shifted.

DONIZETTI'S 'Poliuto' was to be revived at the Paris Théâtre Italien this week, with Mdlle. Borghi-Mamo, Signori Aramburo, and the brothers Reské in the cast.

HERR. FLOTOW'S new three-act opera, 'Fior d'Ariem,' has met with great success at Turin; the composer was called for twenty-six times; his other new work, 'Zora,' will be brought out in Milan.

THE programme of the opening concert of the fiftieth year of the Conservatoire Concerts, in Paris, on the 26th ult., comprised two symphonies, the 'Eroica' of Beethoven and the D major of Mozart; the 'Malusins' overture, by Mendelssohn; a Motet, by Palestrina, 'Adoramus te'; and the Chorus of Genii, from Weber's 'Oberon.' Herr Raff's symphony, 'In the Forest,' was played at M. Pasdeloup's Sunday Concert.

M. GOUNOD'S new sacred work, 'Messe du Sacré-Cœur,' in C, produced under his direction at the *filet* of St. Cecilia, in the Church of St. Eustache, made a deep impression on the congregation, among which were the musical notabilities of Paris. The numbers which are most praised are the 'Qui tollis,' 'Crucifixus,' and 'Benedictus.' The work is to be repeated at the Cathedral Notre Dame.

MADAME PAULINE LUCCA had an enthusiastic greeting in Brussels, at the Théâtre de la Monnaie, on her appearance as Selika, in Meyerbeer's 'Africaine,' one of her best characters. M. Tournié was Vasco, and M. Devoyod, Nélusko.

MADAME ESSIPOFF'S success at her first concert in the Steinway Hall, on the 14th ult., was immense. The lady played works by Bach, Beethoven, Mozart, Rameau, Schumann, Chopin, Hiller, Leschetizky, Rubinstein, and Liszt.

THE San Carlo, at Naples, will be reopened at last, on the 26th inst., with Signor Verdi's 'Forza del Destino,' an ominous opera for selection. The new Theatre Manzoni has been inaugurated at Rome, with Signor Verdi's 'Lombardi.' The well-known Italian Impresario, Luigi Scalaberni, has died at Florence. Herr Wagner has left Sorrento for Rome and Florence, on his way back to Bayreuth.

A CORRESPONDENT writes:—"A modern manuscript of Chinese music has come into my hands, in which the tunes are written in columns vertically, and not horizontally. The extreme column on the right of the page is reserved for the title of the air, and the musical characters commence within the lines of the second column, adjoining to it, and thus the music is continued from right to left, instead of as usual, from left to right. Exactly at the half-way length of the column downward, it is divided across by double lines, equal to our double bars. These seem to indicate the ends of the musical phrases, corresponding with those of the lines of poetry. Perhaps a general, although a vague, idea of the recent subjects of Chinese song may be gathered from the titles of half-a-dozen of the airs in this manuscript. The first two are: 'Urh Wang man pan' (The late term of duty of the two Princes), and 'Pang-tze man pan' (The late term of duty of Pang-tze). The above may indicate the locality of the MS. Four others, taken at random, are more allied with general subjects for song: 'Wang Keang lew' (Watching by the River's current); 'Lew Tsing neang' (The Lady Lew Tsing); 'Seen hwa' (The fresh Flower); 'Shwang fei hoo tee' (The two Butterflies). The Chinese still use symbolic writing for music, as did probably the ancient Egyptians."

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THE chef d'orchestre of Mahon, in the Balearic Islands, having asked M. Gounod how the composer had fixed the order of the scenery in 'Faust,' as it was the practice in some theatres to have the church scene prior to the death of Valentine, and in other places the Valentine scene preceded 'La Scène de l'Eglise,' M. Gounod replied that he had originally conformed to Goethe and finished

DRAMA

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THE WEEK.

DRURY LANE.—Shakspeare's 'Macbeth.' OPÉRA COMIQUE.—Madame Chaumont in 'Toto chez Tata.' STRAND.—'Cremorne,' a Farce, in Three Acts, by T. A. Palmer.—'Dan' Tra-Duced Tinker, a Burlesque, in Three Scenes.

THE revival of 'Macbeth' at Drury Lane, is wholly unimportant so far as theatrical art is concerned. Conventional readings are presented after approved methods, and there is nothing to inspire interest, or invite analysis. One point of Shakspearian criticism is, however, suggested. Following the example of Kemble, at the opening of the Drury Lane season on the 21st of May, 1794, Mr. Sullivan leaves the Ghost of Banquo to the imagination of the spectators. This is wrong. That the presence which occupies his seat is visible to Macbeth alone, and is as much a creation of his disordered mind as the air-drawn dagger, is true, though Mrs. Siddons erroneously used to pretend to see the Ghost as well as her husband, and, by exercise of a power of self-control Macbeth did not possess, used to conquer the manifestations of terror its presence was calculated to evoke. The stage direction is, however, plain in the first folio, "Ghost of Banquo enters, and sits in Macbeth's place," and an actor is called upon to abide by directions so express. It would be easy to show that the omission of the Ghost is wrong in every respect. It has again and again been urged by those over-ingenious spirits, the commentators, that the Ghost who enters on the second occasion during the feast is not the same as the first, but is the spirit of Duncan. Those who argue for and against this notion lose sight of a fact, sufficiently obvious in representation, which quite disposes of the matter. It is when Macbeth speaks of Banquo his Ghost appears. On the first occasion he says:—

Here had we now our country's honour roof'd
Were the graced person of our Banquo present;
Who may I rather challenge for unkindness?
Than pity for mischance!

Recovering his courage after the Ghost disappears, and with the sort of desperation that makes a man challenge what he most fears, he says again:—

I drink to the general joy o' the whole table,
And to our dear friend Banquo, whom we miss;—
Would he were here!—to all, and him, we thirst,
And all to all.

At which words the Ghost re-enters. A moment's meditation on these paragraphs will, we think, dissuade the most confirmed believer in the appearance of Duncan.

Madame Chaumont's performance in 'Toto chez Tata' is not less artistic and admirable than is her rendering of 'Madame attend Monsieur.' The obstinacy and revolt of a high-spirited boy are well shown, and a very lively picture is presented of a phase of life that has not often found exposition on the stage. Some exception may be taken to the visit paid by the youth to a woman whom, out of regard to English feelings, Madame Chaumont, at the risk of libelling an entire

class to which she belongs, calls euphemistically an "actrice." There is, however, no evil in it, and MM. Meilhac and Halévy have a perfect right to protest against the meaning that has been forced upon the trifles they have written.

A farce, in three acts, entitled 'Cremorne,' which has been produced at the Strand, is an attempt to imitate a class of pieces which, in the shape of translations from the French, have obtained of late considerable vogue. The workmanship, however, is coarse, and the effect of the piece is very unpleasant. In essaying works of this kind our authors are apt to experience the fate of the horse who strove to imitate the lap-dog. A burlesque of Mr. Gilbert's drama of 'Dan'l Druce, Blacksmith,' is a rather lachrymose production.

Dramatic Gossip.

An application by a French actress to play 'Toto chez Tata,' in London, has been refused by the censure, MM. Meilhac and Halévy having written a letter to the effect that the piece was designed exclusively for Madame Chaumont.

MR. BOUCIAULT's drama of 'Hunted Down,' first produced at the St. James's in 1866, has been revived at the Globe.

'NILSSON OR NOTHING' has been revived at the St. James's, with Mrs. John Wood and Mr. Honey in the principal parts. To-night 'London Assurance' will replace the 'Virginian.' There is some question of the production at this house of a version of 'Les Danicheff,' the work, it is said, of a noble viscount, to whom the public is indebted for the presence of the Odéon company at the same theatre during the past season.

A PRINCIPAL "sensation" in the new drama in preparation at the Olympic consists, we are told, in one of the characters shooting over his shoulder with a rifle, and knocking to pieces an apple on the head of a woman behind him. His aim is taken by means of a looking-glass. A treat is in store for those who find excitement in the prospect of real instead of imaginary horrors.

'DEIDAMIA,' by M. Théodore de Banville, the production of which at the Odéon was chronicled in our last number, is a work of more importance than has been presented on the stage of that theatre since 'Les Danicheff.' It depicts the life of Achilles in the Isle of Scyros, his concealment by Thetis, his marriage with Deidamia, his ultimate detection by Ulysses, and his departure for Troy. Two scenes are of highest interest: the first, that in which Thetis, while Achilles is absorbed in recollections of Deidamia, whom he has just seen for the first time, loosens the folds of his tunic and lets them fall to his feet, unties the band round his hair, covers his shoulder with her own mantle, and clasps upon him her own jewels; the second, that in which the maidens, his associates, imitate the virile actions into which he is betrayed by the sight of the presents of Ulysses, seizing one a bow, and another a javelin, and drinking all full flagons to the destruction of Troy. The whole is written in that masculine verse of which M. de Banville is master. Mdlle. Rousseil gives an admirable impersonation of Achilles. 'Le Diplomate' of Scribe, converted from a vaudeville into a comedy by the omission of the couplets, has also been given.

'MARIAGES RICHES,' a comedy, in three acts, by M. Dreyfus, produced at the Vaudeville, is a piece of the Palais Royal stamp, excellently interpreted by MM. Delannoy, Parade, and Journard, Madame Derson, and Mdlle. Kalb. With it is given a one-act comedy of M. Gastineau, 'Perfide comme l'Onde.'

'L'HÔTE,' a one-act comedy by M. Tournay, has been successfully produced at the Troisième Théâtre Français.

To CORRESPONDENTS.—W. H. V. S.—F. G. H.—W. W. O.—Received.
C. B. S.—Lines not to hand.

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